

B. ALTMAN & CO.

FIFTH AVENUE

NEW YORK



Today's Conference

might be conducted in this
Eighteenth Century Italian Setting

One of the Exhibition Rooms
of Suite designed and executed
by **ALTMAN DECOR-
ATORS** on the Sixth Floor,
in the Empire State Building.

A unique feature of this magnificent interior is the absence of a massive directors' table. The individual tables ranged along the sides of the room can be assembled into one unit or be dispersed as the occasion warrants.

This great room with its plaster beams in wood effect has at one end a picturesque fireplace.

You Are Invited To Inspect This Model Office Suite

ALTMAN DECORATORS — SEVENTH FLOOR



Courtesy of the American Art Association Anderson Galleries

"LITTLE COBBLER'S SHOP," BY CHILDE HASSAM, SENT BY THE MACBETH GALLERIES TO THE NEW YORK ART DEALERS' SHOW

INTERNATIONAL STUDIO

(Associated with THE CONNOISSEUR)
REGISTERED AT UNITED STATES PATENT OFFICE
COPYRIGHT, 1931, BY INTERNATIONAL STUDIO, INC.

APRIL 1931

LOST WORKS OF THE LAST SIENESE MASTERS—	
PART III	Bernard Berenson 17
THE DISCOVERY OF A PERSIAN PALACE	Arthur Upham Pope 23
A PERSIAN INCENSE-BURNER IN BERLIN	J. Heinrich Schmidt 25
SOME UNTOUCHED ASPECTS OF OLD PEWTER	Howard H. Cotterell, F. R. Hist. S. and Robert M. Vetter 28
RE-DISCOVERY OF A LOST GILBERT STUART	William Sawitzky 35
ENGLISH MARQUETRY IN THE LATE XVIII CENTURY	Helen McCloy 36
DECORATION—A COUNTRY BACKGROUND FOR OLD FURNITURE 39	
A REVISED VERSION OF THE VICTORIAN STYLE	Thomas Charles Devine 42
NOTES OF THE MONTH	Harry Adsit Bull 48
NOTES FROM ABROAD	Frank Rutter : Helen McCloy : Celia Woodward 53
EXHIBITIONS	Jeannette Lowe 57
THE TRAVELER'S NOTE BOOK—SHRINES AT NARA AND NIKKO	59
AUCTION SALES	60
A SHELF OF NEW BOOKS	62
THE EDITOR'S PAGE	8
SEEN IN THE GALLERIES	Ann Sayre 10

The cover reproduces a portrait of Miss Fitzpatrick by Gainsborough; courtesy John Levy Galleries

COLOR PLATE

A NEWLY DISCOVERED PORTRAIT BY ALBRECHT DÜRER 16

PUBLISHED MONTHLY BY

INTERNATIONAL STUDIO, INC.

572 Madison Avenue, New York

H. J. WHIGHAM, Editor

FRANK RUTTER, European Editor

HELEN COMSTOCK, Associate Editor

FRANKLIN COE, President; H. J. WHIGHAM, Vice-President; AUSTIN W. CLARK, Treasurer; K. R. WILLIAMS, Secretary; address 572 Madison Avenue, New York. Telephone: Wickersham 2-2800. Cable address: Natstu, New York. This issue is No. 407, Vol. XCVIII.

Subscription price is \$6.00 a year; single copy 75 cents. Postage to all other countries except Canada \$1.00 per year additional. Four weeks' notice is required to change address or start new subscriptions. Entered as second-class matter, March 1, 1897, at the post office at New York, N. Y., under the act of March 3, 1879.

Advertising Offices: New York, 572 Madison Avenue; Chicago, 919 North Michigan Avenue; Detroit, General Motors Building; Boston, 126 Newbury Street; San Francisco, Hearst Building; Great Britain, 175 Piccadilly, W. 1, London; France, Belgium, and Spain, 66 Rue Taitbout, Paris; Italy, Via Carducci 5, Milan; Germany, Switzerland, Austria and Czechoslovakia, Konradstrasse 4, Munich, Germany.

To CONTRIBUTORS: Articles are solicited by the editor on subjects that are interesting and significant in all branches of the fine and applied arts. No responsibility is assumed for the safe custody or return of manuscripts, but due care will be exercised.



FRENCH
AND COMPANY INC.

ANTIQUE
TAPESTRIES
FURNITURE
TEXTILES
WORKS *of* ART

210 EAST 57TH ST. NEW YORK

Distinguished Rooms of SHEVLIN PINE



The Connoisseur's Room

Georgian living room paneled in Shevlin Knotty Pine in the Palm Beach house of Maurice Fatio of Treanor and Fatio, architects, New York City.

WHEN Maurice Fatio, eminent architect and distinguished connoisseur, designed the living room for his own Palm Beach residence, he paneled the walls in Shevlin Knotty Pine. His discriminating taste divined that mellow, ageless walls of pine would form the perfect background for Aubusson rugs, Italian chairs, Chinese lamps, and his other choice possessions.

In good taste for centuries in Continental, English, and American greathouses, pine paneled walls are limited to no country or period but form the appropriate setting for collected treasures the world over. The room illustrated in Georgian spirit is furnished with European rarities and blends

harmoniously with the Florentine atmosphere of the house. For such rooms connoisseurs of the genuine insist on Shevlin Pine. The mark, "Shevlin Pine," on the lumber to be used in a residence, identifies the finest work of a distinguished maker.

Produced by an organization which has specialized in pine for nearly half a century, it is thoroughly seasoned, rigidly graded, selected with discrimination. It is the only pine which is selected at the mill for size, location, and type of knots and consequently can be depended upon to create the refined, dignified effect essential in choice rooms. It is worthily called, "The Pine of Posterity."

Leading architects and decorators recommend Shevlin Pine to their discriminating patrons. As Shevlin Pine is grade-marked and trade-marked there is no need to accept a substitute. Branch offices will be glad to supply lumber dealers who are not already stocked.

Offices at:

CHICAGO: Dept. 814, 1866—208 South La Salle Street Building.

NEW YORK: N. H. Morgan, Sales Agent, Dept. 814, 1205 Graybar Bldg.

SAN FRANCISCO: Dept. 814, 1030 Monadnock Building.

LOS ANGELES: Dept. 814, Petroleum Securities Building.

TORONTO, ONTARIO: Dept. 814, 606 Royal Bank Building.

Don't let anyone tell you "All pine is alike." Your architect knows that Shevlin Pine gives a better effect.



This authoritative book on Pine Homes and Pine Interiors, historic and modern will be forwarded to you on receipt of your check for One Dollar to partially cover cost of publication and mailing. Send remittance to: Shevlin, Carpenter & Clarke Company, Dept. 814, 900 First National-Soo Line Building, Minneapolis, Minnesota, or your nearest sales office.

EDOUARD JONAS



PORTRAIT OF LADY CALDER
Wife of Admiral Sir Robert Calder, K.C.B.
by JOHN HOPPNER
1758-1810

PAINTINGS
OBJETS D'ART

9 EAST 56TH STREET, NEW YORK
3 PLACE VENDOME, PARIS

The Editor's Page

THE exigencies of the times gave birth to the exhibition of paintings which is now running at the American Art Association Anderson Galleries. But what was started to raise money for the Emergency Unemployment Committee may well become an annual institution, doing for the art dealers what the Antiques Exposition has done for the decorators and dealers in antique furniture. Indeed the picture exhibition has an advantage over the Antiques Exposition as it requires only a minimum of preparation.

Two or three years ago, times being then as bad in England as they have recently been in America, the antique dealers of Great Britain got together and decided that they might revive an interest in old furniture and stimulate business by organizing an exhibition where the public, without the trouble of traveling all over the British Islands, might see collected in a small space the finest examples of ancient craftsmanship which were actually in the market. Apart altogether from the business aspect of the show the educational results were most important. The average person who could not visit most of the great houses which in Europe are the repositories of antique art, and who might not have the time or opportunity to search through the multitudinous establishments of dealers, got from that exhibition first of all an impression of beauty which he had never experienced before, and secondly direct proof of the fact that the supply of fine antiques is very far from being exhausted. It was evident that the supply was not only far from depletion but the pieces representing the best periods of French and English furniture were unsurpassed.

SIMILAR impressions must have been conveyed to the most casual observer at the recent exposition at the Grand Central Palace. So far is the supply from being exhausted that each year brings to light a larger and more varied display. The exposition, on its present scale, was really inaugurated last year, and the quality and size of the collection greatly exceeded expectations at that time. Nevertheless this year's show reached a far higher standard. More time had been taken to prepare the display, and dealers vied with each other in presenting not merely selections of their best pieces but actual rooms set up exactly as they would be in private houses. Photographs reproduced in the present issue will give a fair notion of the labor and money and good taste spent on making these demonstrations. Many of the rooms tended to exceed in beauty almost anything to be found in private houses, for the simple reason that only the rarest combination of money, taste and opportunity would be sufficient to achieve such results.

Naturally the question arises whether such elaborate preparations can be justified by results. That is a matter which the dealers can more easily decide for themselves. Although the various displays at the Grand Central Palace had to be set up within a space of forty-eight hours, the planning in many cases had been going on

for six or seven months, and must have put a considerable burden on the staffs of the dealers. Considering our national and characteristic spirit of competition, one might envisage conditions in the future under which the expense of showing at the Antiques Exposition might increase beyond all reason. Perhaps, however, the limits have already been reached in that direction. For it would not seem possible to arrive at finer arrangements than we have already seen this year. And there is, of course, a great deal to be said for the showing of beautiful furniture in its proper condition and environment. It is not every one who can go into a shop and visualize this or that piece of furniture in the surroundings which it is intended to have. Fine examples which might be overlooked in the crowded spaces of Madison Avenue or Fifty Seventh Street become irresistible when seen in their full glory.

NEVERTHELESS, it must be some consolation to the picture dealers to know that no spirit of emulation, no medals or awards can lead them into any large expense for an annual picture show on lines parallel to the Antiques Exposition. After all they can but hang their pictures; for it would be out of the question to attempt to set up rooms in which to display them. The cost, therefore, of an annual exhibition must be almost negligible. The advantages, on the other hand, are very great. Just as the average person is debarred by limitations of time and opportunity from seeing more than a

tithe of the fine furniture that exists in the hands of the New York art dealers, so he is prevented from enjoying the priceless collection of paintings that are actually in the market at any given moment. Even if he had the endurance to visit all the galleries every month, he would probably miss a large number of those particular masterpieces which are guarded with such jealous care and only shown to a few customers. The spirit of competition would doubtless bring it about that instead of vying with each other in elaborate, costly settings as the antique dealers do, the galleries will be induced to display the greatest masterpieces they possess.

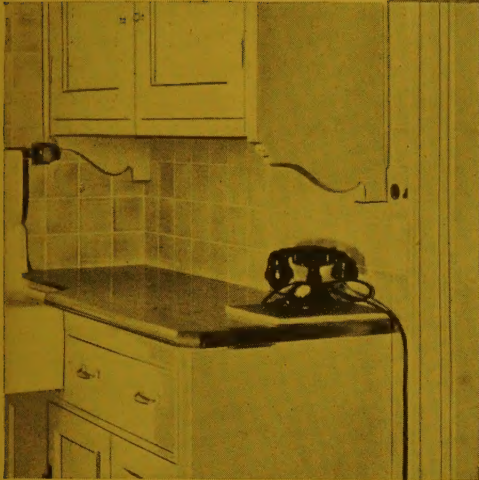
THE crest illustrated above appears on the reverse of the portrait of Hans Hermann of Kaufbeuren by Dürer which is reproduced in color as the frontispiece of this issue. Hans Hermann was granted the escutcheon of his grandfather, Jörg Speis, by the Emperor Maximilian I in 1494.

Dürer was accustomed to paint the arms of his subject either on the reverse of the panel or as a cover. Hans Hermann (1467-1528), owner of a wine shop in Kaufbeuren, was closely connected with Augsburg, the city of many of Dürer's patrons, as his brother Georg lived there, and his son Georg, who was ennobled and added von Gutenberg to his name. The portrait of Hans Hermann was painted in 1517, not long before the portrait of the Emperor Maximilian by Dürer, now in the Vienna Gallery.



Courtesy of Bachstutz, Inc.

CREST ON THE REVERSE OF OUR DÜRER FRONTISPICE



Many homes find it convenient to have an additional outside line for servants' use, with extension telephones at handy locations in kitchen, pantry and service quarters.



Telephones in the laundry, the game room, the garage . . . as in other parts of the house . . . save time and steps and make the business of living measurably more efficient.



In the living-room, used more than any other one room in the house by all the members of the family, a telephone adds the final touch of complete comfort and convenience.

The boudoir telephone, by its very convenience, becomes a necessity. Each morning it helps immeasurably to simplify the planning of the whole day's program. Appointments are made, invitations issued or accepted easily and quickly. At night it is instantly available and gives a comforting consciousness of protection in case of emergency.

"PLEASE SEND EVERYTHING IN TIME FOR LUNCH"

Telephones throughout the home simplify household management and speed the day's routine

Wise women spend the first few minutes of every morning planning the day's program. And the boudoir telephone is an invaluable assistant. Orders from the stores, an appointment with the hair-dresser, an invitation to tea or bridge—all are completed simply, swiftly, successfully—by telephone!

And all during the day, telephone convenience eases household management for modern women. No hurrying from room to room. No tiresome trips upstairs and down. Calls are made and received

instantly and easily in boudoir, nursery, sewing room, library, or kitchen. To and from friends next door, across the continent or even across the sea. That is calm and gracious living—with *enough* telephones.

The same convenience can be extended to every part of your home and to every member of your family—at moderate cost.

Ask the local Business Office to assist you in planning the telephone arrangements best suited to your individual needs. They'll do it gladly.



Seen in the Galleries

FROM Yamanaka and Company, 680 Fifth Avenue, comes the superb vase shown on this page. It is an exceptional piece of Celadon ware of the Sung period, 960 to 1279 A. D. This rarely lovely porcelain is called in Chinese Lung-ch'üan ware. The thousands of imperfect vases which were fired and thrown away in the course of Chinese art are being dug up from time to time and brought again to light, and they are valued tremendously, for their flaws do not prevent them from being beautiful from many standpoints; but here is a perfect specimen. There are only a few in the world; the Metropolitan has one Sung Celadon which is similar to this, and the British Museum and the Boston Museum also possess one or two examples. There is possibly some of this ware in the Summer Palace in Peking, which contains many treasures. One or two private collections include pieces of it, but the majority of the best Celadon is to be seen in Japan, where most of it has found its way to the National Treasury. Ever since the Sung period when priests frequently brought this ware from China to Japan, the Japanese have appreciated it and enjoyed it with all the subtlety and refinement of their critical natures.

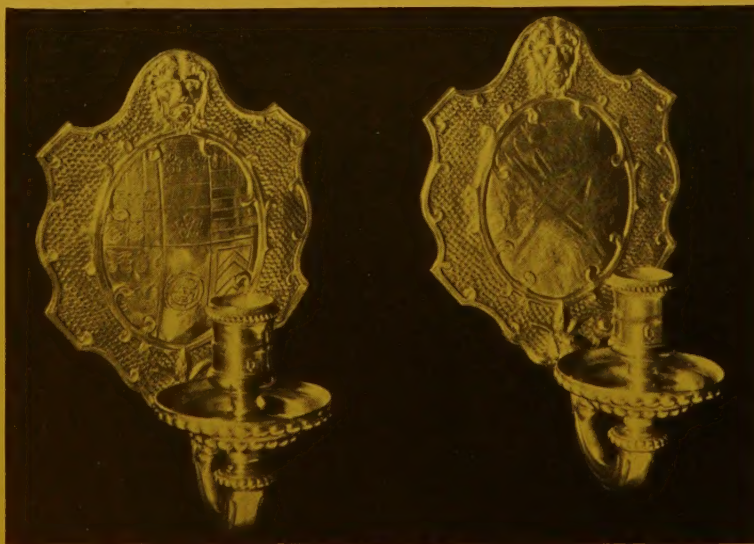
The vase stands ten and one quarter inches in height. The handles are phoenix heads, and it has no other ornamentation. The color is a miracle of delicacy; it is the palest and most lustrous greenish blue, of a purity and serenity which makes all inferior ware of later periods look acutely banal. The value of this piece is literally twenty times greater than that of an imperfect though equally old piece. Originally made as an ornament for a temple, it now presents itself as something destined either for a museum or a collection. The exquisite lights on the glaze gather a brilliance about the phoenix heads and on the curves of the sides, which are as fascinating to watch as the lights on a precious stone.

THE antique silver sconces shown here are from W. & J. Sloane, 575



Courtesy of Yamanaka & Company

RARE SUNG CELADON PORCELAIN VASE, ABOVE
BELOW, PAIR OF CHARLES II SILVER SCONCES



Courtesy of W. & J. Sloane

Fifth Avenue. They have an air of distinction to which their history, their rarity and their beautiful lustre contribute. They were made in London in 1674, by John Rusley, and they measure nearly seven by four inches. They are almost unique examples of the work of the Charles II period. After seeing so much modern silver with its high finish this soft lustre is a delight to the eye. The sconce on the right bears the name of the famous Villiers family. Considering the date, obviously the set was made for George Villiers, the second Duke of Buckingham, who was born in 1628 and died in 1687. He was an outstanding figure of gay Restoration days, and achieved quite a reputation as a gentleman and rake. Like his famous father he had great wealth at his disposal, which accounts for the fact that he was able to indulge in silver at a time when it was available only to those who had riches as well as rank. The arms shown here must have been adopted either quite late in the life of the first Duke of Buckingham, or early in the eventful career of his picturesque son, because in the upper left division of the shield are the arms of the Manners family; the first Duke married Katherine Manners, who was a daughter of Francis, the sixth Duke of Rutland. Quite aside from the historical aspect of these pieces they are charming in design, and in every way the detail of the workmanship is consistently worthy of the dignity of the pieces as a whole. They take a place in the very first rank of important silver to be seen in New York.

AMONG the fine pieces of walnut shown recently in a special exhibition arranged by Stair and Andrew was the small William and Mary desk reproduced on page 12. It is very finely proportioned and has the suave grace of design perfected in the age of walnut, in which the sturdy simplicity of the age of oak has given way before foreign influence and the increasing elegance of social life. Compared, of course, to the products of the mahogany era which followed, the boldly

Decorations and the Fine Arts

Royal Copenhagen Porcelain

INCORPORATED

155 West 57th St., New York City
LONDON, COPENHAGEN, PARIS, BERLIN

The ultimate in home beauty for 1931 will be found in the artistic grace of Royal Copenhagen Porcelain. The latest figurines, vases, lamps, dinnerware and other exquisite pieces are now on display. Brochure on Request.

Moderately Priced

Genuine Royal Copenhagen Porcelain bears imprint of three blue lines.

ONE OF A PAIR OF
OLD DECORATED
JARDINIÈRES ON
BLACK AND GOLD
CARVED WOOD STANDS

Miss Gheen Inc.

THE DECORATION OF HOUSES
54 East 57th Street
NEW YORK

620 N. Michigan Ave.
CHICAGO



DIKRAN G. KELEKIAN

Egyptian, Greek and Persian Antiques



Coptic Stone Carving, Vth Century A.D. Size 27 x 12½ inches

598 MADISON AVENUE, NEW YORK

2 PLACE VENDÔME, PARIS

Opposite American Mission
CAIRO

THOMAS J. KERR

formerly with
DUVEEN BROS.

Important Paintings by Old Masters
Antique Works of Art
Tapestries Furniture

FRANCES BUILDING

Fifth Avenue at 53rd Street

New York

FREDERICK KEPPEL & Co.

ON EXHIBITION

ETCHINGS

BY

JOSEPH PENNELL

DURING APRIL

16 EAST 57TH STREET

NEW YORK



ELIZABETH PEACOCK

INTERIORS 38 East 57th Street, New York City
DECORATIONS ANTIQUES

PHOTOGRAPHY

CARL KLEIN STUDIOS

9 EAST 59th STREET, NEW YORK CITY

TELEPHONE: VOLUNTEER 5-4540

ART COLLECTIONS • INTERIORS OF HOMES
FURNITURE • SCULPTURE • PAINTINGS

BRUCE BUTTFIELD

announces

WHOLESALE

19th Century Furniture

Biedermeier—Victorian—Empire

927 THIRD AVENUE at FIFTY-SIXTH STREET
NEW YORK



Courtesy of Stair and Andrew

WILLIAM AND MARY WALNUT WRITING DESK ON ORIGINAL STAND

proportioned *écritoire* and the double domed-top *secrétaire* of the exhibition do not have such elaborate ornamentation. Yet they have an elegance of their own, and when compared with Tudor cupboards, dressers and chests, where solidity of outline is enriched but not lightened by intricate carvings, it is apparent that social needs have created a new style of furniture. One feels the influence of the capital, of the court, of the town as opposed to the country—in a word, furniture at this period has become more civilized.

The double domed-top *secrétaire* with its original glass doors—the latter having a simple but effective pattern cut into the top—was a fine Queen Anne piece of the year 1710. It needs a high ceilinged room and in that setting its proportions would take on an added grace. A simply inlaid writing table was capable of becoming a console of unobtrusive size, and there was an interesting piece which might be called either a *secrétaire* or a highboy but as it considerably antedates the day of the highboy (it was probably made about 1695) this may be taken as one of the early and ingenious steps toward that useful piece of furniture. Only there was a leaf which could be drawn out to serve as a writing table, a feature with which the entire period was concerned, a period which was dominated toward its close by those inveterate letter writers, Pope and Lady Mary Wortley Montagu.

ONE of the most entertaining phases of the art of mosaic marquetry is that which flourished in the eighteenth century in Italy and France. A very fine illustration of it is the unusual commode from The Import Antique Corporation, 485 Madison Avenue. It is almost three feet high and

four feet long, and close to two feet in depth. The front panel lifts up, slides back under the row of medallion inlays, and discloses two large drawers which have gilt ring handles. The panel back of the circular insets above the two drawers forms the front of a third drawer, quite shallow. On either end of the commode are panels similar in design to the front. All the scenes are architectural, and of a formality and grandeur which are typical of the scenes chosen as subjects for the marquetry done in eighteenth century Italy. The same type of thing is seen in some Louis XVI marquetry here and there in France. Such views remind one of opera settings. At any moment a chorus of monks, guardsmen or court ladies might appear round the corner of a pillar, or troop majestically down a flight of steps. Just what the subject of this front panel is, is a matter of considerable conjecture. It might be a palace, it might be a monastery, and oddly enough, both the interior and the exterior are shown together. It is all geometrical and the obvious product of much nice calculation on the part of the patient craftsmen who accomplished the feat. The colors of the wood mosaic are rich yellow to brown, in strong contrast to the ebonized wood which forms the frieze. The top of the commode is of marble, a warm mottled color. The piece has a look of character, and represents very good workmanship. The little medallions are naïve in contrast to the large panels, being modest attempts at cherubs, flowers and boughs.

AT the Jackson Company, 2 West 47th Street, was recently shown a most unusual Empire mantel with mountings by Thomire, the artist who worked in bronze and kindred materials and was commissioned to do many important pieces for Napoleon, the Empress Josephine, Louis XVI and Catherine the Great. This mantel was discovered last year in an old residence in the Boulevard St. Germain in Paris, and brought to this country by Jackson. In addition to this was exhibited a clock of remarkable workmanship also made by Thomire at the order of Napoleon, and presented to Talleyrand. The ormolu detail on both pieces was handled with the finesse possible only from the hand of an artist.

One of Thomire's famous pieces may be seen at Fontainebleau, a cradle for the little King of Rome. The mounts are of gilded bronze, and a figure of La Gloire holds Napoleon's crown of stars and laurel. At the foot is a young eagle, false prophet of future glory. There are also at Fontainebleau three finely wrought clocks which Thomire executed with the aid of Prud'hon.—ANN SAYRE.



Courtesy of The Import Antique Corporation

AN UNUSUAL EXAMPLE OF EIGHTEENTH CENTURY MARQUETRY, PROBABLY ITALIAN



Courtesy of Bachstitz, Inc.

36.5 x 29 cm.

A NEWLY DISCOVERED PORTRAIT BY ALBRECHT DÜRER

The subject is Hans Hermann (1467-1528), bailiff of Kaufbeuren, 1505-1506. His escutcheon, painted on the reverse (see Editor's Page), was given him by Maximilian I in 1494. His family lived in Augsburg, which he visited during Maximilian's stay and where this portrait was painted in 1517. The panel is signed with Dürer's monogram in the center at the top

INTERNATIONAL STUDIO



APRIL, 1931

LOST WORKS OF THE LAST SIENESE MASTERS—Part III

BY BERNARD BERENSON

THE LAST OF THREE ARTICLES ON MISSING PAINTINGS OF THE FIFTEENTH CENTURY SCHOOL
WHICH GRADUALLY DECLINED THROUGH INANITION AND NOT AT ALL THROUGH LACK OF TALENT

BEFORE touching upon the pictures of Fungai and Pacchiarotto that belong to our homeless host, I want to speak of those in the same plight, by artists who, although they worked in the two or three decades on each side of 1500, nevertheless betray no sign of foreign influence. The artists in mind are Andrea di Niccolò, and Pietro di Domenico.

One of the most attractive Sienese paintings of the later quattrocento is certainly Andrea di Niccolò's *Mass of St.*

Gregory (Fig. 2). I used to enjoy it in the studio

of that most hospitable of collectors, the famous portraitist, Bonnat. He sold it for

a war charity, and I have not yet discovered its present abode. The panel

is not a large one, being only 65cm. high. The subject represented is rare

in Italian art, although of frequent

occurrence in the North, and extremely common in Spain. Few

are the churches in that peninsula which at the turn of the century

did not place one or more pictures on their altars celebrating this

miracle. As earlier, when speaking of the "Finding of the True

Cross" I asked for the reason of the sudden popularity of a given

subject in a given region, so here I may invite an answer to a

similar question.

The scene takes place under a dome, and every detail of the architecture and of the figures is still so close to Vecchietta that I have been tempted to ask whether the design might not have been by that master and the execution only Andrea's. It

is, however, not only the metallic coloring, almost as of an enamel by Pénicaud, but also the types, when closely observed, that betray Andrea's own invention.

His spirit and touch are more clearly manifested in a *Madonna with Peter and the Baptist* (Fig. 1) where we feel a frail but sensitive artist who owes scarcely less to Matteo di Giovanni than to Vecchietta and Neroccio de Landi.

Another homeless picture by Andrea di Niccolò represents

the favorite subject of Sienese painting, the

Assumption of Our Lady (Fig. 3). Pity that

it has been so badly restored and so has lost some of its original daintiness.

Pietro di Domenico does not have such charming moments as Andrea di

Niccolò, but keeps a higher average

and is on the whole more in earnest about his art.

Once, long ago, there was in

Rome a Sterbini Collection which will be remembered because it

was catalogued by the admired and beloved patriarch of our

studies, Adolfo Venturi. In that Collection there was a picture by

Pietro di Domenico. It represented the *Coronation of the*

Virgin (Fig. 4) with the Baptist and Jerome with his lion below,

and above angels, Benedict, another Benedictine saint, and

Ursula. An unexpected feature in a Tuscan picture painted as late

as 1506, the year in which Pietro died, is the angel seated strum-

ming on a lute. Another work by Pietro di Domenico that is now

homeless is the *Madonna* that



FIG. 1. ANDREA DI NICCOLÒ: "MADONNA WITH SAINTS"



FIGS. 2 AND 3. ANDREA DI NICCOLO: "MASS OF ST. GREGORY," EX-BONNAT COLLECTION; AND "THE ASSUMPTION OF OUR LADY"

used to be in the Brownlow Collection (Fig. 5). It is like a softened and yet more sensitive Matteo di Giovanni. Its author, and indeed most of his Sienese contemporaries, deserve more attention than they have yet received.

Signorelli was for a while at Siena toward the end of the fifteenth century. Apart from the circumstance that his presence left the marks on its painters already referred to, this Umbro-Florentine would not concern us here but for an incident in which he got so tied up with the Sienese that we cannot at this point avoid speaking of it.

It would seem that somebody wanted to furnish a room with a series of panels each painted with the figure of an heroic or allegorical personage. The employer would seem to have been in a hurry for the work had to be farmed out to be done piece-meal as it were, although it would

seem—I use this locution for the third time—that the commission for the whole was given to Signorelli. He did not paint a single panel entirely with his own hands, but he designed four of them. Of these there is most of himself in the *Alexander* of the Cook Collection, Richmond, and in the *Tiberius Gracchus* of the Budapest Gallery. There is less in the *Fides* of the Poldi Museum at Milan, and least in the youth with a mace of which we shall have more to say in a moment (Fig. 9). For all of these the great master probably designed the cartoon but painted less and less of the figures, and nothing of the backgrounds. He left landscape and all other details to a Sienese assistant, brought up in the traditions of Neroccio and Benvenuto, whom we may best designate as the Griselda Master. For it is the same hand that we discover in the three cassone-fronts at the



FIG. 4. "CORONATION OF THE VIRGIN" BY PIETRO DI DOMENICO



FIG. 5. PIETRO DI DOMENICO "MADONNA"



FIG. 6. LOST "MADONNA" BY FUNGAI



FIG. 7. "MADONNA" CLOSE TO FUNGAI

National Gallery (Nos. 912-914) which recount with such nimble and vivid grace the story of the long suffering wife of the Marquess of Saluzzo. Of the three remaining panels of this series, the *Vestal, Claudia* of the former Dreyfus Collection is by Neroccio, and the *Scipio* of the Bargello by Francesco di Giorgio. In both, the pedestals and backgrounds were painted by the Griselda Master. The seventh, the *Sulpicia* in the Walters Collection, Baltimore, (Fig. 11) is the only one of the series in which there is no trace of this craftsman's hand. One would suppose that it was added to the series after Signorelli's departure, and left entirely to

another artist. As this was Pacchiarotto and as we shall have to speak of him in a moment, let us first turn back to the youth with his right hand daintily resting on a mace, his left elegantly placed on his hip (Fig. 9). There is little more to say about him. He is as soft as a lover in a Persian miniature, as graceful as a young Raphael, and as unconcerned about the rape and carnage that goes on behind him as an Epicurean god. We should like to know where he is now.

If we followed a strictly chronological course we should first give our attention to Fungai, who was fourteen years older, and then to Pacchiarotto whom he no doubt influ-



FIG. 8. "ACCLAMATION OF A YOUTHFUL HERO, PROBABLY SCIPIO," ONE OF FUNGAI'S MANY NARRATIVE PAINTINGS

their elders, but far more influenced than they not only by the Florentines but by Signorelli, by Perugino, and by Pintoricchio, as well. It is noticeable that although the tendency of the Sienese round about 1500 was toward Umbria, as is manifest in many of Fungai's pictures, nothing but Florentine influences can be discovered in Pacchiarotto.

Some day young men will rise up and blame us for having failed to lift to the altars of their admiration, Pacchiarotto's *Ascension* and his two *Visitations*, all in the Siena Gallery (421, 426, 436). They are masterpieces of unhackneyed inter-



FIG. 9. BY SIGNORELLI AND THE GRISELDA MASTER

enced. But we may as well speak of the latter first, seeing we have already mentioned him as the author of the *Sulpicia*, which, as we have seen, probably accompanied the other panels of the series we have just been studying. It does not matter, for both are artists of the same type, inheriting the languages and patterns of



FIG. 10. PACCHIAROTTO "HOLY FAMILY"



Walters Collection, Baltimore

FIG. 11. "SULPICIA"; PACCHIAROTTO

pretation, of impressive and yet natural arrangement, of candor of expression, and of beauty of color and surface. Flat color has in Western Art seldom been treated with more charm than in the wall surfaces in these three works, and tone has seldom been



Metropolitan Museum

FIGS. 12 AND 13. FUNGAI: "MADONNA" AND "MADONNA WITH AUGUSTINE AND SEBASTIAN." FIG. 14. BY PIETRO DI DOMENICO?



FIG. 15
"NATIVITY" WITH

FUNGAI
MARY MAGDALEN



FIG. 16.
"HOLY FAMILY

PACCHIA
AND FOUR SAINTS"

used more felicitously to produce feeling than in these same pictures. For many other reasons as well, these three altarpieces would bear a great deal more praise than they have ever received, and for no reason need they fear the analysis of critics who are Freemen of the City of Art.

The *Sulpicia* in the Walters Collection at Baltimore may rank with these three. Standing high over a landscape of mounds and fields, water and hills, clouds and sky all washed in the same watery, bluish greyish light, I wonder whether she does not at the least hold her own with any of the series. There is a greater freshness here. Two small items of interest may be extracted from the study of this design. In the first place it can be approximately dated. If, as is probable, it followed close upon the other figures of this series, it must have been done in or about 1500. This is a conclusion worth bearing in mind, seeing that we have almost no dated works by Pacchiarotto. The other is that the circular structure which the poetess holds in her hand is already in proportions, pilasters, and openings the type of buildings that usually passes for Peruzzi's. It would seem therefore that Peruzzi was Pacchiarotto's pupil in architecture as well as in painting.

If Pacchiarotto had remained on the level of the four paintings we have just glanced at, we should place him almost on a level with the foremost painters of his time. Unluckily he was as unequal as all the Sienese painters of that period tended to be. Inequality is, in fact, a characteristic of artists who work at a distance from art centres, or in communities whose schools are declining. And there are abundant signs that toward 1500 Siena was no longer a centre, and that her art was well advanced on the road to decay.

Another painting that does Pacchiarotto honor is the *Holy Family with Four Angels* that used to be in the Palmieri-Nuti Collection at Siena (Fig. 10). It has much in common with the *Sulpicia*, and must have been painted a trifle earlier, as the influences

of Matteo di Giovanni on the one hand, and of Francesco di Giorgio on the other, are still distinct. Joseph and the angel next to him are strongly reminiscent of the first, and the two angels behind the Madonna of the second.

There was in the Vieweg Sale not long ago a *Madonna with Jerome and Francis* by our artist and in the Blakeslee Sale, New York, 1915, there were two fragments by him with three angels in each, making music.

We can now turn back to Fungai. A number of his pictures are wandering about in search of homes, and only a few can receive attention here, for this is not a census of all pictures without a roof to their heads but a roll call of those that appeal to lovers and students of art. And Fungai was a distressingly unequal painter: at times he was distinguished and imaginative, using a technique and notation both original and effective, but again he became as dull and heavy as, say, Giovanni Santi at his lowest level. Nor can it be a mere accident that there have remained to us more narrative paintings of the cassone kind by him than by any other of his Sienese contemporaries. In these he is always vivid, always amusing, and decorative. Even the one we now re-

produce, representing a youthful hero, probably

Scipio, acclaimed (Fig. 8) makes me feel that I need not be ashamed of having ascribed to its author when I knew him less well, the three *Griselda* panels of the National Gallery. And in the painted *cantefable* representing the "Story of Hippo," which, after a brief visit to the sumptuous halls of Baron Maurice de Rothschild, has found a home with Mr. Edward A. Faust of St. Louis (Schubring *Cassoni*. Pl. CXV.), Fungai can compete with Carpaccio; and it was, indeed, to this enchanting Venetian master that, when I first saw them at Reigate Priory, were attributed two smaller panels by Fungai, now in the Woodward Collection (Schubring, *Cassoni*, Suppl. Pl. XVIII). In pictures for churches and chapels he ranges



FIG. 17. "MADONNA" BY FUNGAI

from unadulterated Siennese to stupidest Umbrian. The Madonna (Fig. 12) who holds a Child with eyes as sentimental as Moretto's, suggests Matteo di Giovanni and Andrea di Niccolò, but there is nothing extramural from a Siennese point of view. Nor is there in the tenderly sad Madonna between a delicate Sebastian and a refined Augustine (Fig. 13) sold at the Wagner Sale. The blue grays of the landscape will be remembered by those who were lucky enough to see the original. In the large *Nativity tondo* (Fig. 15) the shape is Florentine and there is something of Signorelli in the Jerome behind the parapet on the left. In the landscape are possibly suggestions of the Umbrians, and even of the young Sodoma. In his last phase we see him in another *tondo* (Fig. 17) designed in close imitation of Pintoricchio, and no less heavy than the most thankless efforts of a Rafaellino dei Caroli or an Eusebio di San Giorgio. What a contrast between these two *tondi*! The first for the signal charm of the landscape, originality of arrangement, and the loveliness of the Magdalen is one of the most delightful of quattrocento Siennese paintings. Of the second there is little good that one can say.

Between the two, Fungai painted *Madonnas* of which a large number survive, and some remain homeless. It will suffice to reproduce one (Fig. 6) which has in faces and particularly in features something of Fiorenzo di Lorenzo, in one of his more Verrocchiesque moments.

If we had the Virgin's face only in the *Madonna with Anthony of Padua and Bernardino* that we reproduce as Fig. 7, one would not doubt its being by Fungai. There is however something far too incisive for this master in the heads of the saints, and too edgy in the drawing of the Virgin's hands. In these respects the picture before us links up with two others, one of which is in the Metropolitan Museum, New York (Fig. 14), and the other in the Seminary at Siena (photo. Anderson 21733). The first of these is still close to Benvenuto di Giovanni. In the second there is something which suggests Pietro di Domenico so that I have tentatively listed them as early works by that master. There remains a possibility however that these pictures, that is to say the two last mentioned and the *Madonna with Anthony and Bernardino* (Fig. 7), represent the fragment of an artistic personality. This fragment may some day be merged into one already known, or assert itself as independent. It would detach itself from Benvenuto, fringe Pietro di Domenico, and end up near Fungai. Paintings like the Crawford *cassone*-front (Schubring Pl. 113) with the story of Jephtha may be aggregated to it.

As if to prove that Siennese art died of inanition and not for lack of talent we encounter before the end Pacchia,



Palazzo Pubblico, Siena

FIG. 18. "PRE-POUSSIN" ROMAN SCENE, BY BECCAFUMI

cassone-panel representing the *Rape of the Sabines* which is still out in the cold begging for shelter (Fig. 19).

Peruzzi as a painter was of no great account and I have long ago repented the Morellian heresy of ascribing to him Raphael's *Bindo Altoviti* of Munich; but as might be expected of an artist who was above all an architect, his ceiling decoration at the Farnesina is as fresh and refined as anything of the period. A century later Guido Reni drew inspiration from it for one of the very noblest and most transporting designs ever produced by a painter, his *Aurora* of the Ros-pigliosi Palace in Rome.

From Peruzzi, Beccafumi, the most gifted of the later Siennese, may have got his impulse to the classicism in spacing and relating figures to architecture which led straight to Poussin (Fig. 18). One of the first achievements in this order was Peruzzi's picture in the Pace in Rome which I recommend to the future historian of the classical, the Virgilian, the heroic landscape, or, to be more accurate, the out-of-doors in art.

Beccafumi owed little to Siennese traditions. What he got from Peruzzi was Roman, and he himself got his technique and his world of images from Fra Bartolommeo, Andrea del Sarto, Raphael, and perhaps from Pierino del Vaga. As a painter he reminds us of Lotto, of Rosso, of Parmigianino. It should moreover be remembered that he was not only one of the most spirited precursors of the Mannerists and Tenebrists, but also the author of one of the most attractive designs in the whole world, the polychrome floor mosaic of the chapel of St. Catherine in the church of S. Domenico at Siena.

I have written these lines with the hope of encouraging some student to produce a monograph on this remarkable artist. It can be said without exaggeration that, after all, in him the Siennese school died *en beauté*.

Of course painters went on exercising their craft in Siena

long beyond his time, and there were men of talent among them, but their connection with the specific traditions of the place was too tenuous to interest a student of the earlier periods.

(With this article, Mr. Berenson concludes a series of six articles on the lost painting of Siena. Later he will write of Florentine painting.—Ed.)



FIG. 19. LOST "RAPE OF THE SABINE WOMEN" BY PACCHIA



WALL PANELS DECORATED WITH THE MOST POPULAR FLOWERS OF PERSIA—THE ROSE, THE IRIS, AND THE POPPY

THE DISCOVERY OF A PERSIAN PALACE

BY ARTHUR UPHAM POPE

SOME of the most dramatic finds in the history of art take place, not in an archæological dig, but above ground, and none was more unexpected than the discovery not so many months ago of the throne palace of Shah Sultan Hussein in Isfahan. Workmen, enlarging the grounds and buildings of the Department of Education, started to tear down an old, deserted house. Breaking through a mud wall, they found an early eighteenth century palace in absolutely perfect condition. How and why had this important historical monument been concealed in the center of Isfahan for two centuries?

In 1721, the Afghans swept over Persia and seized Isfahan, then the capital. Undoubtedly, loyal servants of the Shah, hoping to save this small but precious building, walled it up. The invaders overlooked it, but they massacred such a proportion of the populace that those who had hidden perhaps did not survive to reveal it again when the danger was past. And so it stayed, outwardly a dilapidated house, inwardly a gem of rich decoration. This chance has saved it from the deterioration of time and the destruction of man, so that it is now in its pristine state.

The early eighteenth century was not one of the great periods of Persian art. Degeneration was already well ad-

vanced in most of the crafts. But the best artists of the time evidently concentrated their talents on this royal building, so that it is a not unworthy heir of the great decorative tradition. The walls are decorated with gatch. This is a plaster work, wrought free-hand, before the material is set, but when it is firm enough to be modeled in clean-cut forms, in very low relief. The design thus rendered is, when dry, richly colored. The resultant effect is most sumptuous but, in the best examples, none the less delicate.

The designs were those beloved by Persians for a thousand years—the trailing, interweaving arabesque, and naturalistic plant and flower motives, conventionalized just enough to prevent them from being pictorial. Thus, on the soffit of the great arch in the throne-room, is a series of medallions composed of interwoven arabesques, set on a background of thickly-sprinkled blossoms. The intricate stalactites in the vault are decorated each with an arabesque bracket, supporting a cup or vase, in turn covered with arabesques, while the panels of the walls bear roses, iris and poppies, the most popular flowers in Persian design. The moldings are especially interesting, and quite unusual, for they too are built up of tiny stalactite forms in a complex arrangement.

But the chief glory of the building is in its rich and varied



SOFFIT DECORATION WITH ARABESQUE MEDALLIONS LIKE A PERSIAN BOOK COVER

color. It is doubtful if there be anywhere in the world anything to compete with this in richness and variety of color. It is a veritable jewel-box, and yet, despite the intensity

of the gold, vermillion and turquoise, the effect is quiet and harmonious.

The ground of the ceiling is milk-white, which keeps the entire scheme fresh. The cobalt blue medallions of the soffit of the arch are likewise on a white ground, but so richly is it covered, the total tone is deeper than on the gold and scarlet stalactites above. The wall panels are richer and darker still, predominantly on a cobalt field. Thus the room is well weighted below, and soars above in a perfect balance of color value. To maintain the purity of the whole effect, the stalactite moldings are also white, picked out with gold. The patterns are wrought in turquoise, a very fine scarlet, vermillion, and some light green, with not too lavish enrichment of ivory, café-au-lait, and gold.

Gatch is a characteristic Persian technique, yet comparatively little of it remains in anything like its original

condition. Here it appears in finished, unmarred perfection, an entire palace worked with the delicacy of a book cover. A few examples of gatch have been on view at Burlington House.



STALACTITES IN THE HALF DOME OF THE REDISCOVERED XVIII CENTURY PALACE AT ISFAHAN

Oriental Art

A PERSIAN INCENSE-BURNER IN BERLIN

BY J. HEINRICH SCHMIDT

THE bronze bird recently acquired from an English private collection by the Islamic Department of the Berlin National Museum is of such artistic perfection, both as an implement and as sculpture, as to be of more than passing importance to present-day tendencies in artistic technic (v. F. Sarre, in *Jahrbuch des Preuss. Kunstsammlungen*, 1930, pp. 159 ff.). Standing about 34.5 cm. high, the figure, in the form partly of a bird of prey, partly of a gallinaceous fowl, belongs to the group of animal-shaped incense-burners or water-containers most of which are to be found today in collections of the Hermitage Museum in Leningrad, and which originated in north-eastern Persia (Turkistan) between the seventh and ninth centuries. It is an example of cast bronze; the breast is engraved after the fashion of a textile pattern, with animals in circles and clusters of interwoven clock-work. There are numerous traces of what seems to have been inlay, but this is not certain. The richness of the plastic form is so remarkable that the outline alone reveals the immediate creative power of the maker. The bird's head is turned slightly to one side, peering, and the wings are folded and spliced over the tail. The way in which these directly observed features of nature have been reduced to the strictest discipline of style is truly marvelous. The same may be said of the clear structure of the creature as a composition. Each motive of movement, the restrained power of which it is impossible not to recognize, is firmly related to the horizontal and vertical axes. This is what brings out the wonderful line of the extended neck and head. The cleverly constructed and finely chiselled handle in the shape of a panther (the head is missing) clutching a dolphin, emphasizes this memorable thrust of the head yet more by its counter-pull. As the object

is an incense-burner, a tube, into which the fuel is introduced, has been placed under the body of the bird. The sweet-smelling fumes rise from the vulture-like ears and the strange, stunted wings of the bird of prey. Regrettable though it is that one leg and the claws are missing, the effect remains unimpaired; and this perfect unity of practical and artistic form has many a significant lesson for the craftsman of the present day.

As a matter of art-record, one might undertake a style-grouping of these now well-known bronze statuettes in the

form of incense-burners.

The outstanding example of one such group would be the well-known *Duck* in the Bobrinski Collection in Leningrad, with its cog-wheel tail-feathers (v. F. Sarre, *Kunst des Alten Persien*, Berlin, p. 130). In a second group we should place, beside the object here studied, the familiar bronze *Horse* and the *Goose* in Leningrad, which show marked similarities of style (*Exhibition of Mohammedan Art*, Munich, 1911, p. 136). While in the forms of the first group we find features similar to the probably somewhat later Iranian silk-stuffs with patterns of lions with dentated manes facing each other, which are rightly ascribed to the Extreme Oriental influences of



Kaiser Friedrich Museum

BRONZE INCENSE-BURNER, VIII-IX CENTURY, SHOWN AT BURLINGTON HOUSE

the easternmost part of Persia, the creations of the second group show more likeness to the animal-style of those silk-stuffs whose home in Northern Iran is nearer the Caspian Sea. This geographical classification can only be advanced, however, as a hypothesis, to which sooner or later proof must be brought. (Cf. *Burlington Magazine*, December, 1930, pp. 284 ff., also January, 1930, p. 40, and Pl. III. *The Persian Exhibition—VI. Early Metalwork*, where Leigh Ashton reproduces the bronze *Bird* as an aquamanile lent to the Exhibition at Burlington House.—RALPH ROEDER, *Translator*.)



Courtesy of E. Weybe

"STILL LIFE WITH BOTTLE," WOODCUT BY EMIL GANSO INCLUDED IN THE CURRENT GROUP OF "FIFTY PRINTS" SPONSORED BY THE AMERICAN INSTITUTE OF GRAPHIC ARTS

LITHOGRAPH BY WANDA GAG OF "GRANDMA'S PARLOR," SHOWN AT THE ART CENTER WITH LEWIS MUMFORD'S SELECTION FOR THE SIXTH YEAR OF THE "FIFTY PRINTS"





Courtesy of Kleeman-Thorman Galleries



"LOUISBURG SQUARE," ONE OF THE LANDMARKS OF BEACON HILL IN BOSTON, THOMAS W. NASON'S WOODCUT SELECTED AS ONE OF THE "FIFTY PRINTS" FROM AMONG ALMOST ONE THOUSAND SUBMITTED

"PINE TREE," LITHOGRAPH BY VICTORIA HUTSON, REPRESENTED IN THE ANNUAL SELECTION FOR THE FIRST TIME. THE EXHIBITION IS NOW MAKING THE ROUNDS OF THE COUNTRY'S MUSEUMS IN TRIPPLICATE

SOME UNTOUCHED ASPECTS OF OLD PEWTER

BY HOWARD H. COTTERELL, F.R.HIST.S., AND ROBERT M. VETTER

BEING THE SEVENTH ARTICLE IN THIS SERIES, AND CONSIDERING PARTICULARLY
THE CHARACTERISTICS AND PROBABLE EVOLUTION OF SOME ANCIENT PEWTER TYPES

WE have already commented on the difficulties in the way of creating anything new in pewter shapes and to enforce the point, we give here an illustration (Fig. 1) of an old bronze Chinese sacred vessel in the Cernuschi Museum, Paris, supposed to have been made during the Chou dynasty (1122-225 B.C.), in which we find many of the features of the Gothic primitive flagon: the bulbous body, the conical base, the domed lid and, last but not least, the peg which surmounts the lid. One can hardly claim that there is any direct relation between the art of that classical Chinese epoch and the modest efforts of our early pewterers—but it does seem that some standard of primordial types is so deeply buried in the human mind that it reaches the conscious plane during stages which are favorable to concentration on deeper soul values, as the Middle Ages certainly were. In the present article we illustrate one or two examples in pewter for comparison with this wonderful piece.

Let us now compare the treasure illustrated in Fig. 1 with those shown in Figs. 2 and 3. In the latter we see the same bulbous body and lid-peg and a truncated-cone base but of shorter form. In the former we have the lid slightly domed and with peg. Can one dissociate from one's mind the idea that they own a common inspiration? Fig. 3 brings us to two new features. First, a new type of lid which we



Cernuschi Museum, Paris

FIG. 1. CHINESE BRONZE, CHOU PERIOD

have named the "dished" type, from its likeness to an inverted dish or saucer and of which several examples will be shown in following illustrations, and, secondly, the handle which is of characteristically early type, of which the features are: its upper end leaves the neck of the vessel at a downward sweep whilst the lower end adheres to the body of the vessel for a considerable length, and between these two points there is a decided inward curve. This inward curve is not, as so many imagine, the result of de-formation, for these early handles are far too massive and stiff to admit of any such bending. No, it seems as though these early pewterers were determined that their handles should never become detached, indeed everything about their work seems to be destined to last forever. The wonderful flagon in this illustration, with the lid of a second one, is $7\frac{1}{2}$ inches in extreme height. Both of these pieces were found on the site of an old monastery at Göttingen. There is no doubt but that they date from the fourteenth century at latest and may be considerably earlier.

On the lids, as may be seen from the detached example, Gothic lettering is engraved, which reads FVI and FVIII, standing for *Frater Sixtus* and *Frater Octavus* pointing to the fact that they belonged to the respective brethren of the monastery.

Instead of the customary relief decoration on the back of the handle, we find, cast



Courtesy Jorgen Olrik, Dansk Folkemuseum

H. $7\frac{1}{2}$ "

Collection of George H. Frazier, Philadelphia

FIG. 2. HANSEATIC FLAGON FOUND AT ASSEN. FIG. 3. XIV CENTURY FLAGON AND LID OF ANOTHER. FIG. 4. PRIMITIVE FRENCH FLAGON

in relief in early Gothic lettering, the words AMOR VINCIT OMNIA. These pieces were made at a time when pewter was made only by monks. The lid-peg is surmounted by a double rose, in relief, and is perhaps the earliest connection between this emblem and pewter. The diminutive thumbpiece is in the form of a hammer-head.

A relief-medallion, or charm, is cast inside the lid, bearing a representation of the *Agnus Dei* in the stiff, but expressive manner of the thirteenth and fourteenth centuries.

The wonderful late-mediaeval flagon illustrated in Fig. 2 displays again all the above-mentioned early features. It was found with others (see Fig. 7) at Assen, on the Island of Fünen, Denmark, and is reproduced here by courtesy of Jorgen Olrik, Esq., Managing Inspector of the Dansk Folkemuseum at Copenhagen. This piece gives a better impression



Lübeck Museum für Kunst und Kulturgeschichte

FIG. 6. WITH DISHED LID, C. 1500

than does Fig. 3, of the inward curve or sweep of the central part of the handle, and further, it demonstrates by its very form that such sweep was intentional. It further gives us a very clear representation of the "twin-lens" type of thumbpiece (see also Fig. 11) and of the relief-decorated handle, closely adhering to the body at its lower extremity. The massiveness of the handle and

the "fin" on the lid are also well shown here. Here we must turn aside for a moment to explain two most important early features. First, the peg-finial on this lid and second, the downward sweep of the handle referred to under Fig. 3. The peg-finial on this flagon is closed at the top by a penny fixed over it. These pennies show either the arms of Hamburg or other North German towns, and thus comply with the oldest Guild rule that pieces shall bear the town arms of the place where they are made. These early pennies of north Germany were cup-shaped and known as *Hohlpennigs* (or hollow pennies) and their appearance on these mediaeval flagons has been a great help in fixing their location and dates, for identical pieces are well-known to numismatists. The downward sweep of the handle, or

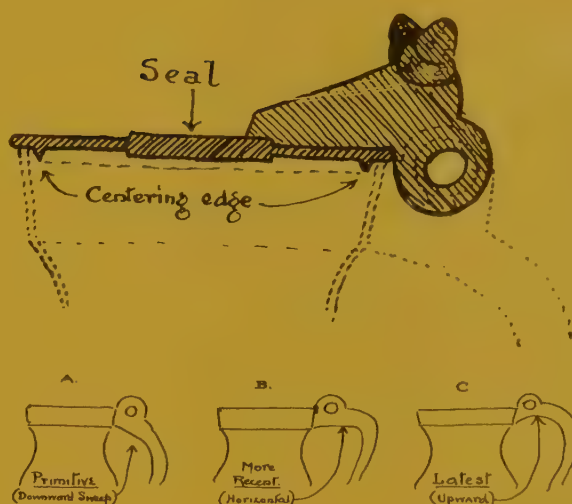


FIG. 5. DIAGRAM OF "SEALED" LID, AS SEEN IN FIG. 4
FIG. 5A. THE "SWEEP" OF HANDLES AT VARIOUS PERIODS

6 inches in extreme height, it is probably of the fifteenth century and is "sealed" both through the base and through the lid, which latter, some 2 inches in diameter, is circular and furnished on its under side with a centering edge. The heavy fin, or wedge on the lid should also be noted. On the lip is the maker's very small and early touch, consisting of the initials R.B. in very early lettering. The handle is massive and the body is divided vertically, the former having a very decided downward sweep and a lengthy attachment to the body at its lower terminal. The thumbpiece is of the "twin-acorn" type and the whole is covered with a delightful black patination.

rather the trend of sweep at various periods, will best be appreciated by reference to Fig. 5A, which explains itself and will be of service when appraising various types.

At this point also it will be helpful if we give a sketch (Fig. 5) of what we termed the "sealed" lid. This sketch shows a section through the center of the lid of the wonderful small flagon shown in Fig. 4. We have perhaps *slightly* exaggerated the "sealing" to make it more easy of assimilation, but that is all.

This primitive flagon (Fig. 4) is in the collection of Mr. George H. Frazier of Philadelphia, and is extremely interesting. Some

This piece may be of French origin and lends support to the theory that it may have been the progenitor of the long series of English baluster measures of which an example of the hammer-head type, from the collection of Dr. Young of Manchester, England, is shown in Fig. 8, for comparison. That there is affinity between these two and also the old English seventeenth century leather "Black-Jack" from the collection of Walter G. Churcher, Esq., of London, England, which is shown in two positions—profile and *affronte*—in Fig. 9, is too obvious to need stressing.



Dansk Folkemuseum, Copenhagen

FIG. 7. FLAGON FOUND AT ASSEN



Dr. Young's Collection, Manchester



Collection of Walter G. Churcher, London



FIG. 8. ENGLISH BALUSTER MEASURE. FIG. 9. ENGLISH LEATHER "BLACK-JACK"

As Fig. 8 in the preceding article of this series (*International Studio*, Aug. 1930), we showed the lid bearing the arms of Gouda, Holland, and the maker's mark with



Collection of R. M. Vetter

H. 7"

FIG. 10. BEARS THE TOWN MARK OF GOUDA

in extreme height, bears most of the already enumerated early features and dates from C. 1480. It affords a fine illustration of an early "twin-acorn" thumbpiece and of the "dished" type of lid. It has a fine truncated-cone base and is covered with a wonderful brown patina.

Some familiarity with early thumbpieces is essential to a working knowledge of early types as they afford one of our most valuable aids to provenance and age. For many years we have made a study of such details and their various styles and forms have been "christened" by us with various names which already we have had the satisfaction of seeing quite generally adopted. Not only the type, but the

Gothic initial. This is the lid of the delightful bulbous flagon shown here in Fig. 10, from the Vetter collection and which appeared, but indistinctly, in the Gothic table which formed the subject of Fig. 1 in *Characteristics of Some Ancient Pewter Types*, *International Studio*, Feb. 1930. This noble piece, which is some 7 inches

style, finish and general character of the thumbpiece, definitely mark the age of a piece. For instance, the "twin-acorn," one of the oldest of all types, has survived—chiefly on French and Swiss work—practically to the present day, but the design of the acorns has become so much more flabby and lacks that crispness which



Focke Museum, Bremen

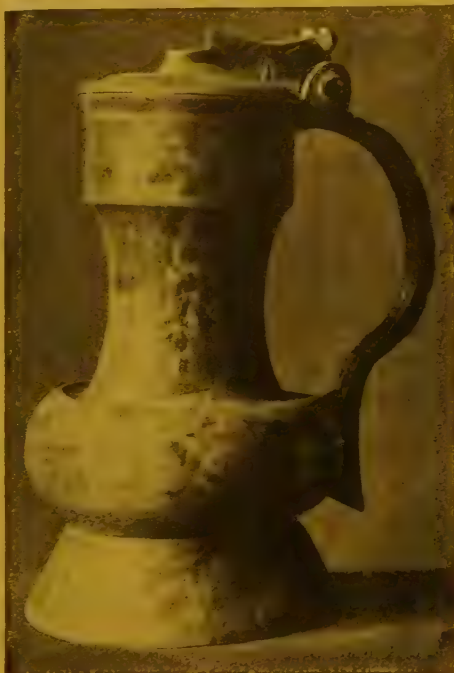
H. 7½"

FIG. 11. DREDGED FROM THE RIVER WESER

always characterizes the older patterns.

On early north German flagons we generally find the "twin-lens" type already alluded to. These same flagons also exemplify the heavy "fin" or wedge, which joins the thumbpiece to the lid, strengthening it at its weakest spot. The other end of this fin is shaped into the required hinge-lug which engages with the two corresponding lugs on the handle (see Fig. 5). We have been able to trace no origin for this strange "twin-lens" device though it cannot be devoid of symbolical or subconscious meaning, for it recurs so frequently as to have been the standard over a considerable period and a very large area.

The "twin-ball" (see Fig. 13), where-



Berlin Kunstgewerbe Museum

FIG. 12. FOUND IN THE RIVER ODER



Collection of C. Rueb, The Hague

FIG. 13. LEYDEN FLAGON, XVI CENTURY.



Collection of A. L. G. Verster The Hague

FIG. 14. DUTCH FLAGON FROM S'HERTOGENBOSCH.



Collection of Mr. Tbeunissen, Amsterdam

FIG. 15. SO-CALLED "REMBRANDT" FLAGON

on the balls are generally slightly askew, appears on Dutch fifteenth and sixteenth century pieces, whilst in other places we have the "twin-hoof," "twin-link," the "quasi-fleur-de-lys" and a number of other equally characteristic designs.

The wonderful flagon shown in Fig. 11 is a delightful epitome of early features — the "sealed," "dished" lid, with massive "fin" and "twin-lens" thumbpieces; the sturdy handle with downward-sweep, relief-decorated back and long attachment to the belly of the vessel; the truncated-cone base. These, with the delightfully shaped bulbous body make a very wonderful whole which, in spite of a long immersion in the Weser River, near Bremen, whence it was dredged up, is in a wonderful state of preservation. This flagon is some $7\frac{1}{2}$ inches high and is now in the mediæval section of the Focke Museum, Bremen, to which we are indebted for our illustration and leave to reproduce it.

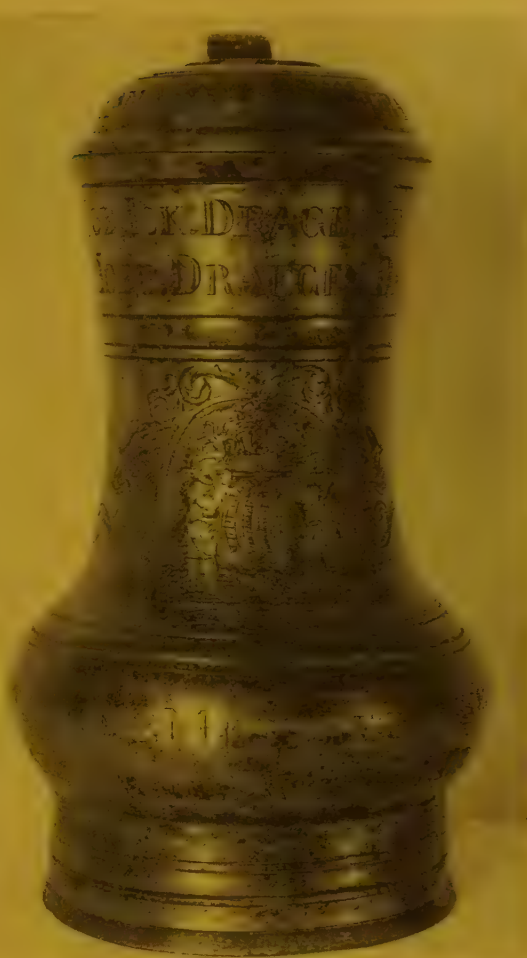
Two further fine examples of this late mediæval period are pictured in Figs. 6 and 7. The same early features are displayed again in these two magnificent pieces, the squatness of which does but add to their massive appearance. The bases of these vessels are flush with the table so that, when filled, the center of gravity is so low as to render their being upset almost an

impossibility, for the base diameter of the one shown in Fig. 6, $7\frac{3}{4}$ inches, exceeds by $\frac{3}{4}$ inch that of its total height, which is 7 inches! This flagon is supposed to have been made at Lübeck, where it was excavated, and we are indebted to the authorities of the Museum für Kunst und Kulturgeschichte in that city for our fine illustration. Fig. 7 shows another of the pieces from the find at Assen (see Fig. 2). One would have a difficulty in altering the curve of handles such as these, and of the preceding!

That the contours of flagon bodies were not always purely bulbous, or pear-shaped, but at times articulated, will be noted from this last illustration, but the point will be better driven home by those of the flagon in Fig. 12. We are indebted to the Hamburg University for the cliché of this piece which was dredged from the River Oder, near Stettin, and is adjudged to be of the fifteenth century. It is now in the Berlin Kunstgewerbe Museum.

In this piece, the articulation—or breaking up of the lines into separate curves—is so exaggerated as to be almost bizarre, though it may not be denied that the effect is one of extreme vigor. The upper portion is cylindrical and quite distinct from the curves of the rest of the body. Sometimes this upper portion

Continued on page 78



Collection of R. M. Vetter

H. about 10"

FIG. 16. SO-CALLED "REMBRANDT" TYPE, DATE 1648



Collection of Mrs. Carvick Webster



Collection of Fritz Bertram, Chemnitz



FIG. 17. C. 1500. DREDGED FROM RIVER TYNE. FIG. 18. FROM SILESIA, XV CENTURY. FIG. 19. C. 1500. FOUND IN A WELL AT SAGAN, SILESIA



Lent by the Daniel H. Farr Company

DURING THE LAST TWO WEEKS OF MARCH AND THE FIRST WEEK OF APRIL, THE LEADING NEW YORK ART DEALERS ARE COOPERATING IN A GENERAL EXHIBIT AT THE AMERICAN-ANDERSON GALLERIES, PART OF THE PROCEEDS TO GO TO THE WOMEN'S FUND OF THE EMERGENCY UNEMPLOYMENT COMMITTEE. SCHOOLS OF PAINTING FROM THE ITALIAN PRIMITIVES TO MODERN FRENCH AND AMERICAN ARE REPRESENTED. ABOVE IS SHOWN "THE LIME GROVE, PUTNEY" BY SAMUEL SCOTT, THE "ENGLISH CANALETTO," AND (BELOW) "SIR VICTOR MACKENZIE, MOUNTED," BY JOHN FERNELEY



Lent by the Howard Young Galleries



Lent by Bobler & Steinmeyer



Lent by the Wildenstein Galleries

"PORTRAIT OF A MAN" BY THE LATE QUATTROCENTO VENETIAN PAINTER, VINCENZO CATENA. (RIGHT) ONE OF FRANCISCO GOYA'S MILDLY SATIRICAL PORTRAITS OF THE SPANISH NOBILITY; THE SUBJECT WAS DON MIGUEL JOSE DE AZANZA



Lent by Thomas Agnew & Sons



Lent by Van Diemen & Company

"PORTRAIT OF A YOUTH," THE WORK OF THE XVI CENTURY FLORENTINE, JACOPO CARRUCCI, CALLED PONTORMO. (RIGHT) AN OUTSTANDING VERSION OF ONE OF LUCAS CRANACH THE ELDER'S FAVORITE SUBJECTS, "LUCRETIA," PAINTED ABOUT 1525



Courtesy of the Newhouse Galleries

"PORTRAIT OF A GENTLEMAN" BY GEORGE ROMNEY



Lent by the John Levy Galleries

"PORTRAIT OF ROBERT SYM" BY SIR HENRY RAEBURN



Lent by Durand-Ruel

"LA TASSE DE CHOCOLAT," PAINTED BY RENOIR IN 1878

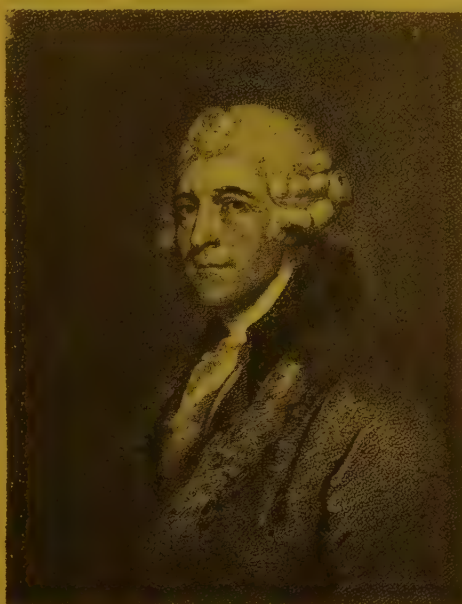
RE-DISCOVERY OF A LOST GILBERT STUART

BY WILLIAM SAWITZKY

THE PORTRAIT OF CALEB WHITEFOORD REPRODUCED RECENTLY IN COLOR IN "INTERNATIONAL STUDIO" IS HERE IDENTIFIED AS A WORK BY STUART, LOST SINCE 1834

THE strikingly handsome bust-portrait of Caleb Whitefoord (1734-1810), so well reproduced in colors as a frontispiece to the *International Studio* for February, and by the then owners of the painting thought to be by Reynolds, is a very typical work of Gilbert Stuart. Showing his inimitable "touch" and crisp technique with great clarity, the picture belongs to the group of brilliant portraits which came from Stuart's easel while he was still living at the London house of Benjamin West, or after he had taken his own studio. From 1776 until 1787, Stuart painted approximately one hundred and twenty portraits, twelve of which were shown between 1777 and 1785 at the Royal Academy. Of this number, eight have so far been identified. After an examination of the painting, and of all the available data, I feel justified in expressing the opinion that this portrait of Caleb Whitefoord is the one which Stuart sent to the Royal Academy in 1782. It is in very good condition, as Stuart used pure colors and painted very thinly. The corded "grain" of the heavy English twill, Stuart's favorite painting surface, adapts itself with peculiar charm to his delicate and sparing brushstroke.

A few words about the subject of the portrait seem appropriate, as Caleb Whitefoord played a conspicuous and successful part during an important phase of American history. He was born in Edinburgh, the only son of Colonel Charles Whitefoord, whose dramatic exploits have been described by Sir Walter Scott in the *Chronicles of the Canongate*, and later in *Waverley*. Young Whitefoord graduated from Edinburgh University at the age of fourteen, was an unusually promising classical scholar, but preferred a business career, and subsequently became one of London's prominent wine merchants. His establishment was on Craven Street, in



CALEB WHITEFOORD, ESQ. F.R. & A.S.
*Late a Vice-President of the Society for the Encouragement of
 Arts, Manufactures & Commerce.*
 Engraved by W. Holl from an original Painting by Stuart, in the
 Possession of M^{rs} Whitefoord.
 From a volume of "Transactions," published 1812
 STUART'S "WHITEFOORD" ENGRAVED BY HOLL

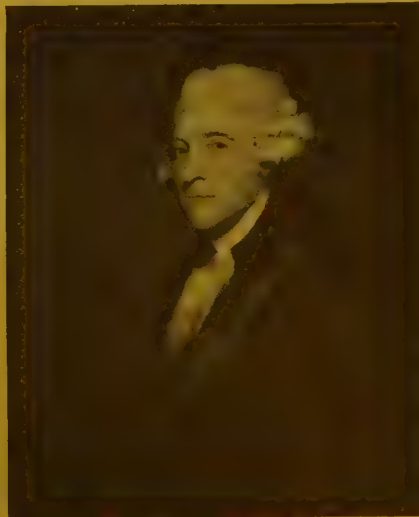
the Strand, and in 1757 he had as a neighbor Benjamin Franklin, who for a time lodged with a Mrs. Stevenson at No. 7 Craven Street (a tablet recording the fact has been placed on the house). This was the beginning of a lifelong friendship between the two men. Lord Shelburne knew of their intimacy, and when he became Prime Minister of England in 1782, he chose Richard Oswald and Caleb Whitefoord for the task of conducting peace negotiations with the American commissioners: Benjamin Franklin, John Adams, John Jay, Henry Laurens, and William Temple Franklin. In London, Whitefoord belonged to the famous circle which included Dr. Johnson, Goldsmith, Sterne, Garrick, Reynolds, Smollett, Hume, and other luminaries in the world of literature, art and science. Whitefoord himself wrote many essays, poems and epigrams for the newspapers of his day, and some of these "fugitive pieces" have been reprinted in Debre's *Foundling Hospital for Wit*. An epitaph to his memory is to be found in Goldsmith's poem, *Retaliation*.

Taking great interest in art, Whitefoord collected paintings, drawings, engravings and medals on a large scale. After his death, his fine collection of about two hundred and fifty paintings was sold at auction by Mr. Christie. It included no less than twenty-eight paintings by Reynolds, among them the bewitching portrait of Nelly O'Brien, now in the Wallace collection. When it came to having his own portrait painted, Whitefoord, however, seems

to have been very modest. Checking up on his iconography, I find that only two oil portraits and two small pencil drawings are recorded.

The earliest portrait is by Reynolds, and Whitefoord sat for it in 1773 and 1774. Therefore it shows him at the age of forty, and in his own long brown hair. It was engraved in mezzotint in 1793 by John

(Continued on page 72)



Courtesy of the Babcock Galleries

ENGRAVING AFTER REYNOLDS' "WHITEFOORD"; THE "LOST" STUART "WHITEFOORD"

Furniture

ENGLISH MARQUETRY IN THE LATE XVIII CENTURY

BY HELEN McCLOY

THE later aspects of English marquetry are considered here, as a sequel to the author's article, *Inlay and Early Marquetry in England*, which was published in last month's issue of *International Studio*. That article concluded with the period between 1720 and 1760 when, with the introduction of mahogany, marquetry languished because that wood was considered unsuitable for veneering. The belated discovery that mahogany, properly cut, had a rich, rippling "figure," and the importation of the lustrous, blond wood appropriately called "satinwood," led to a revival of veneering and, with it, developed a new marquetry, brilliant in color and classic in design, looking more like enamel where the older type resembled embroidery.

Whether Robert Adam or George Hepplewhite was the man who actually originated the third and last period of English marquetry, we can never know positively. As early as 1766 Hepplewhite was copying Louis XV furniture and substituting marquetry for ormolu. On the other hand, the almost finicky delicacy of Adam ornament exacted a means of expression more refined than carving; and the lofty, light rooms of Adam design needed bright-colored furniture. The designer was quick to recognize marquetry as the most appropriate means of introducing color into ornament. Painted decoration was, apparently, first used as a substitute for marquetry, because of the scarcity of expert inlayers, after the Chippendale period of neglect.

From the first it was Adam who dominated the design. The classic figures, husks, urns, swags and fanned *patere* which he borrowed from Greek tombs and Etruscan vases were multiplied by the saw with almost mechanical ease and, after a while, they become monotonous. Compared to the contemporary French design, they are timid and cold.

If only some of the happy, spontaneous floral patterns of the earlier marquetry could have been laid in the "sweete

outlandish woods" of this period! Of all timber, satinwood has the most enchanting surface tone; the subtle play of light on its smooth, golden skin lends itself to marquetry far more readily than the deeper tone of walnut.

With satinwood was used tawny tulipwood and silvery "harewood,"—sycamore stained an ashen color with oxide of iron. Smooth, grainless pearwood was dyed a vivid green with oxide of copper and used for leaves and garrya husks; sometimes it was stained black as a substitute for ebony, since it was easier to work. Dark rosewood was revived from the Stuart period. Holly was also stained various colors, as it was centuries before by



Courtesy of Lenygon and Morant

SATINWOOD CABINET, INLAID WITH A DESIGN TYPICAL OF SHERATON; THE FOLIATED SCROLLING IN THE CROSSBAND OF TULIPWOOD IS CHARACTERISTIC OF THE PERIOD

Photograph by Carl Klein

the Romans, who valued the fine, compact grain of the wood.

Adam commissioned both Chippendale and Hepplewhite to execute his marquetry designs and both became imbued with his spirit. In spite of the fact that satinwood furniture was so different from the mode to which Chippendale gave his name, the noblest examples of English marquetry are



Photographs on this page courtesy of Frank Partridge, Inc.

ONE OF A PAIR OF SIDE TABLES DESIGNED BY ROBERT ADAM; FROM THE COLLECTION OF THE MARQUESS OF RIPON



Collection of Mrs. Bernard Baruch

SATINWOOD COMMODOE SHOWING THE EFFECTIVENESS OF HERRINGBONE VENEER AND FANNED INLAY

those made by the firm of Chippendale and Haig, under Adam's direction, for four great English houses: Nostell Priory, Hatfield House, Osterly Park, and Harewood House (Princess Mary's present home). The great library table at Harewood is possibly the finest piece of English marquetry ever made.

The commodes made by Chippendale for Nostell and Harewood are strikingly similar to the one illustrated here on this page with its flowering spray laid in a dark, round medallion. The metal feet might have been cast from the same mold and the spray of flowers has the same free, natural look, a look more common to walnut marquetry than to the formal "age of satinwood." Whether Chippendale was allowed any hand in this design we will never know, but perhaps it is not too much to see in these charming flowers the vigor and vitality of the master carver who took



Collection of Mr. B. J. Dunbam, Chicago

Courtesy of Frank Partridge, Inc

A TYPE MADE BY CHIPPENDALE UNDER ADAM'S DIRECTION

up marquetry in his old age—very much as Verdi took over something of the Wagnerian manner when he wrote the music of *Otello* long past his prime.

Sheraton, the last and most restrained of the great English inlayers, has left us, in his *Cabinet Maker and Upholsterer's Drawing Book*, a moral defence of veneering and marquetry. The charge of sham had apparently already been brought against them in the late eighteenth century. In spite of this defence by so well-qualified an advocate, in spite of the brilliancy of this last period of English inlay, the arts of veneering and marquetry fell so completely out of favor that Victorian owners of Hepplewhite and Sheraton pieces painted

them black. Dickens, seeking a name for the essence of sham, christened his family of *nouveaux riches* "The Veneerings"! The shade of Sheraton must have shivered across the Styx.



Courtesy of M. Harris and Sons, London

SHERATON SATINWOOD INLAID SEMI-CIRCULAR COMMUNE FROM IWERNE MINSTER HOUSE, BLANDFORD, DORSET



A COUNTRY BACKGROUND FOR OLD FURNITURE

COUNTRY houses in America, even more than apartments, are inclined to run to one style and stay there. The "early American" made over farmhouse is the most conspicuous example. Then there are the English manor houses, some of them brought over stone by stone from the other side, the Norman chateaux, the Spanish villa, the Italian villino, and once in a blue moon something a little less than Corbusier in thoroughly modern steel and concrete. One cannot complain of such faithful adherence to a favorite type; the result may even be very satisfactory in creating the illusion of foreign lands, particularly if the scheme is carried through to the garden and the domestic staff. Only formal French castles set in "*jardins anglais*" and staffed by Brunnhildes and Olafs really won't do.

A new house making use of various harmonious periods is quite different. It shows more imagination and more personality. The sombre lover of too many Jacobean libraries and four posters in oak is likely to prove less stimulating than the person who is surrounded with possessions acquired in travel, the result of various eclectic enthusiasms later weeded out and



Howard Major, Architect

Elizabeth Kelton, Interior Decorator

OVERLOOKING THE SOUND FROM THE TERRACE OF MRS. HESTER'S HOUSE

tastefully combined in a less forbidding if less authentic setting. Natural informality is the atmosphere of such a house, informality that suggests easy living in a civilized countryside.

This is exactly what has been achieved by Mr. Howard Major, the architect of Mrs. William Van A. Hester's home at Glen Cove. The ideal situation, on a gentle slope overlooking Long Island Sound, demanded a spacious building with many windows. The light

touch was almost obligatory. Therefore we find rooms simply but elegantly appointed, combining distinguished furniture of various countries in their less ornate phases. Naturally the eighteenth century supplied most of it. Not the eighteenth century of Chinoiserie, of tortured mahogany in Gothic arches, of shells, festoons, swags, and putti, but the refined classical eighteenth century interpreted in a rounded twentieth century taste.

The dining room, for example (page 41), is paneled with simple rectangular moldings, relying solely on the perfection of their proportions for true value as a background. Above the handsomely veined marble mantel, calling attention to the long mirror, their place is taken by a less sober



Photographs by Sara Parsons

A SYMMETRICAL GROUPING OF ITALIAN BAROQUE WALNUT FURNITURE



SHERATON-HEPPLEWHITE SECRETARY BOOKCASE WITH SATINWOOD VENEER AND CROSS-GRAINED BORDERS; SUPPORTED ON BRACKET FEET

note reminiscent of the carving of Grinling Gibbons. The clusters of flowers, however, as well as the ribbons, are less complicated, less ornate, than designs of the earlier period. The table and chairs are also impressive through elegance of proportion and elimination of nonessentials. The chairs derive directly from Louis XVI, but as the English cabinet-makers never copied what they admired in foreign pieces, they have been modified with an eye toward greater informality and comfort. The way in which the legs are tapered, the break in the arm supports, and the joining of the round chairbacks are definite marks of English origin. The covering in which they are upholstered is a modern reproduction of

one of the distinguished classic designs that became so popular after the re-discovery of Pompeii and Herculaneum.

The walls of the living room (page 41) are left entirely plain except for the conventional top molding and reredos. In keeping with modern taste they have been painted a solid color, a tint close to warm brick-red. The Adam mantel forms the center of the long inner wall. The marble is carved with two oval medallions and a central plaque in the manner of Flaxman, the frieze fluted, and the pilaster supports featuring arabesque reliefs. Figure paintings have been dispensed with in favor of wall hangings, richly embroidered, and flower compositions of the late seventeenth or early eighteenth century. These flower pictures, originating in Holland, spread through all of Europe almost as easily as their subjects. Though excluded from popular favor for many years, they are now being reinstated, recognized for their true merits. Fortunately they either existed in great numbers, or were put away in attics rather than destroyed. The furniture in the room—aside from upholstered easy chairs and sofa—includes a round pedestal table, a provincial chair with interlaced splat (in the foreground), a fine console table with cabriole legs, and a mildly rococo bombé commode.

In one of the small rooms, shown on page 39, there appears a symmetrical grouping of Italian walnut furniture against an effective vertical paneling. The credenza terminates in two carved colonnets supported, paradoxically, on lion's head feet. The flanking armchairs date from the seventeenth century; their severely square arms and legs are relieved by the carved volutes of the aprons and acanthus finials.—H. A. B.



ONE OF THE SET OF LATE XVIII CENTURY DINING ARM-CHAIRS SHOWING THE MODIFIED INFLUENCE OF LOUIS XVI



THE DINING ROOM IS PANELED AND FURNISHED IN THE SIMPLE BUT ELEGANT STYLE OF THE CLOSE OF THE XVIII CENTURY
THE LIVING ROOM, BUILT AROUND AN ADAM MANTEL, COMBINES OLD FURNITURE WITH PLAIN MODERN WALLS AND FABRICS





Courtesy of the Architectural Clearing House

Photographs by Drix Duryea except where noted

VICTORIAN ROOM IN THE HOTEL CARLISLE, NEW YORK, WHERE VARIOUS NINETEENTH CENTURY STYLES ARE USED SUCCESSFULLY

A REVISED VERSION OF THE VICTORIAN STYLE

BY THOMAS CHARLES DEVINE

FOR many years "Victorian" has been employed as a derogatory adjective and particularly in the decorative field has everything of that category been regarded with more than distaste. Most of the writers and critics of decoration have at one time or another gone out of their way to deprecate the creations of the mid-nineteenth century mobiliary artists and decorators. We may now observe a renaissance of Victorianism in contemporary decoration. It is not, I realize, a literal and painstaking revival of the style of the mid-century but on the other hand it is more than a timid introduction of isolated accessories and decorative objects into eclectic schemes. It is rather the revived employment of Victorian furniture and consequent incidentals with the applica-



Courtesy of Bruce Butfield

THE VICTORIAN INTERPRETATION OF BAROQUE CURVES

tion of modern ideas of color, material and arrangement and in conjunction with other elements which are of strictly modern origin.

None of the recent commentaries on the present Victorian movement has gone into the origins of the period. Few, if indeed any, persons have made any sort of sympathetic research into furniture design and decoration after about 1820. The truth is that the Neo-Baroque which was the principal decorative expression of the mid-century was a vast reform and improvement over the extreme decadence into which the preceding classic or late Empire manner had degenerated. Furniture had become so monumental that the word mobiliary can hardly be applied to many of the pieces.

The Baroque revival which

followed was a most creditable effort, although it was unfortunately soon swallowed up in the darkness of a misguided industrialism.

To understand the decoration of the nineteenth century it is necessary to touch upon the political and economic aspects of the time. The application of power to industry in the late eighteenth century and the spread of enlightenment among the masses of the population signified the downfall of the old aristocratic social system which was founded upon land and family. Yet despite the progress of liberalism, the aristocracy still maintained a most formidable financial and political position. Royalty and nobility still dressed and furnished their houses in accordance with their station, which was clearly defined. The situation being

as it was, that is, a cultured upper class which patronized and was catered to, the arts continued to maintain a certain direction. On the other hand an era of great prosperity was at hand and the average person was beginning to demand more and more the same luxuries or the imitations of those which in the immediate past had been considered the prerogative of the nobility.

While discounting the tendency to attribute everything curvilinear in the way of decoration to French sources I believe that the court of Louis Napoleon and the Empress Eugénie had more to do with the quasi-Louis XV revival of the 1850's than any other single factor. While there were evidences of such a movement as early as the 1830's it did not come into full flower until after the *coup d'état* of 1852. Napoleon III would seem to have been determined to make up in opulent show what he lacked in the way of quarterings and Eugénie was notoriously enamored of the pre-revolutionary Bourbons and their times. The



Courtesy of McMillen, Inc.

Apartment of Mrs. F. Meredith Blagden

THE MODERN USE OF VICTORIAN TENDS TOWARD STYLIZATION

dividuality resulted in a great diversity of expression in each of these orders. The Neo-Gothic of the 1830's and 40's produced some really rather beautiful houses with charming

ironwork in their exterior design. These are not generally appreciated and articles by well meaning persons are frequently seen which give directions for metamorphosing such buildings into Spanish villas by the application of stucco facades. The pseudo "Gothic" or "Cathedral" furniture incidental to this architecture is rather more curious and charming than practical for present day use. One occasionally sees excursions into the Moorish as exemplified by twin octagonal houses standing side by side in New London, Conn., while along the Maine coast are rather lovely classic structures with Chinese details. One of the finest examples of Victorian town architecture in the then current version of the late Renaissance, which was the most important and typical style, is the Manhattan Club in Madison Square (Continued on page 78)



Courtesy of Miss Gbeen, Inc.

Photograph by Gustave Loray

RESIDENCE OF MRS. WILLIAM BAYARD VAN RENSSELAER, ALBANY



Courtesy of Charles of London

Photograph by Mattie Edwards Hewitt

A ROOM FROM THE GREAT HOUSE, WHITEHALL, SHREWSBURY, SHOWN IN THE ANTIQUES EXPOSITION, WON THE FIRST PRIZE GIVEN BY THE ANTIQUE AND DECORATIVE ARTS LEAGUE. BELOW IS A CHINESE WALLPAPER ROOM FROM BUCKHURST CASTLE

Courtesy of Stair and Andrew, Inc.





Courtesy of Norman R. Adams, Inc.

Photograph by Richard Averill Smith

Courtesy of H. Douglas Curry and Co., Inc.

Photograph by Mattie Edwards Hewitt



(ABOVE) AN XVIII CENTURY
PINE PANELED LIVING
ROOM IN A SERIES OF FOUR
GEORGIAN ROOMS WHICH
WON FIRST PRIZE BY POPU-
LAR VOTE. (LEFT) ANOTHER
LIVING ROOM WITH ANTIQUE
ENGLISH FURNITURE AND
DECORATIONS OF THE XVIII
CENTURY



Courtesy of Edouard Jonas of Paris, Inc.

FRENCH XVIII CENTURY FURNITURE WITH CONTEMPORARY FRENCH AND ENGLISH PAINTINGS ARE SHOWN ABOVE. THE ROOM BELOW, WITH TERRACE ARRANGEMENT, COMBINES BOISERIE WITH LOUIS XV CARTOONS

Courtesy of Tbedlow





(RIGHT) A DINING ROOM WITH BOISERIE FROM A FRENCH EMPIRE HOTEL; THE CHAIRS ARE ENGLISH REGENCY, THE REST OF THE FURNISHINGS, INCLUDING THE MARBLES IN THE NICHE, ARE EMPIRE

Courtesy of McMillen, Inc.

Photograph by Sigurd Fischer

(BELOW, LEFT) GEORGIAN CROUCH MAHOGANY BOOK CASE, BREAK FRONT TYPE; (RIGHT) FINELY CARVED BALUSTRADE ON AN ENGLISH STAIRCASE IN THE HALL LEADING TO JACOBINE AND GEORGIAN ROOMS

Courtesy of The Bristol Company



Courtesy of Arthur S. Vernay



Notes of the Month

SINCE the publication last December of his *Introduction to Bernard, Despiau, and Maillol*, Armand Dayot has written us of the death of Joseph Bernard (Jan. 7th):—"Je viens de recevoir la visite de cette pauvre Madame Bernard qui est anéantie par la mort presque subite de son mari—mort qui a produit ici une profonde impression dans le monde des artistes. Ce pauvre Bernard a pu, du moins, voir la belle présentation de ses figures dans *International Studio* et il en était ravi."

Following so soon on the death of Bourdelle, France and *le monde des artistes* may well sorrow at his loss. Bernard was less of an international figure than Bourdelle, but recognition of his talent was greatly on the increase. Even so, many of his admirers were unaware that he cut his work directly in the stone without entrusting the final execution to an assistant. This almost religious devotion to the stone was the result of his early years in and about Vienne, *urbs senatoria* of the Romans, where the remnants of classic times still exist in profusion. Contrary to general opinion, Bernard never worked for Rodin, and consequently never abandoned his convictions in the matter of seeing his work in the block rather than building it up through modeling.

THE mysterious Dr. Albert C. Barnes has added what he is said to consider the masterpiece of Georges Rouault to the mysterious and celebrated collection known as the Barnes Foundation at Merion, Pennsylvania. The picture, entitled *Chanteuse*, represents the head and shoulders of one of the artist's roughly painted rag-doll types. Before it was shown in Philadelphia, where Dr. Barnes found it in the exhibition at the Crillon Galleries on Rittenhouse Square, the painting was included in the one-man showing of Rouault held earlier this winter at Demotte's. Dr. Barnes considers the painter of his new acquisition one of the few really great figures among living artists.

SEVERAL New York collections of modern paintings have recently been lent by their owners in a more or less public fashion. The Brooklyn Museum has had a number of French paintings belonging to Miss Mary Hoyt Wiborg. The Museum of

French art has had two loan exhibitions arranged by Maud Dale, chiefly from the Chester Dale group—the first a series of French portraits of women, and the second composed of examples of Picasso's various periods, of Leger and of Braque. Over at the venerable Century Club Mr. Frank Crowninshield's Despiau bronzes, Segonzacs, Modiglianis, Laurencins, and other "advanced" canvases appear to have taken the inmates very much by surprise.

It would be the grossest exaggeration to say that the members had in any way capitulated.

FROM Mr. Rossiter Howard, Chief of the Museum's Division of Education, we have received the following notes on their new mediæval section: "The art of the Middle Ages unfolds with amazing vividness and splendor, century by century, in a new section of the Pennsylvania Museum of Art opened March sixteenth. A cloister of the eleventh and twelfth centuries recalls a calm retreat from the turbulent world of its time. The sculptured portal of a twelfth century abbey lends solemn power to a hall of Romanesque and early Gothic sculpture. And so through the succeeding centuries of the Middle Ages, architectural elements from France and from Italy express the thought and life of their times. A brilliant exhibition of sculpture, paintings, glass, tapestries, manuscripts, the choicest of the Museum collections enriched by important loans, including the marvelous gold, enamel and ivory of the Guelph Treasure, are shown in a setting of contemporary architecture.

"These works of art are heavily laden with emotional values for the European; they lack some of these values to the American. The Parisian knows intimately his Notre Dame and Sainte Chapelle; the Florentine his Baptistery and Bargello. St. Louis and Dante walk in familiar surroundings. Because this is not so in America, the Pennsylvania Museum has provided the element of ancient architecture, both for its own sake and for its contribution to the spirit of the other works of art.

"The cloister is erected very much as it stood eight hundred years ago in the abbey of Saint-Genis-des-Fontaines, in Southern France, in that Catalonian region between the Pyrenees and the



ONE OF THE LAST PHOTOGRAPHS OF THE LATE SCULPTOR, BERNARD

Mediterranean. One needs no archæologist's training to feel the power of the great Romanesque portal which now forms the entrance to the cloister. It seems vast in its present setting, though it belonged to a small building. Coming from the abbey of Saint Laurent in the Department de la Nièvre, it was probably erected at some time after 1147, one of the finest architectural monuments of that great period when Romanesque architects were preparing the way for Gothic building.

"A Gothic chapel of the time of the Hundred Years War, from the commandery of the Knights of St. Anthony at Aumonière in Burgundy, is lighted with windows of the last of the Gothic period. Beautifully painted, these windows have been fitted with astonishingly little change into the delicate tracery of the chapel.

"A paneled room of the fifteenth century carries the visitor into that last phase of mediæval France when the *château fort* was giving way to the *château de plaisance*. Louis XI might have warmed himself undisturbed before the superb hooded fireplace, the arras



Photographs on this page courtesy of the Pennsylvania Museum

TOURNAMENT ARMOUR MADE FOR MAXIMILIAN BY LORENZ COLMAN OF AUGSBURG

paintings, fine as separate works of art, become enriched with the values of their own contemporary setting.

"A room from the fifteenth century Palazzo Soranzo (reproduced in *International Studio*, p. 59, May, 1929) has been rebuilt to contain the Venetian paintings of that moment when the mediæval art was in its last glory before the splendor of the Renaissance. The magnificent helmet of the Genoese admiral Andrea Doria, illustrated here, a brilliant production of the Renaissance armorer, is,

hung above the paneled wainscot giving no room for a hidden assassin.

"THE great, Gothic hall, entered through a thirteenth century doorway, is set with four other doorways of the fifteenth century. The magnificent '*Lit de Justice*' of the Foulc Collection makes the cross axis of the hall, hung with tapestries and the Rogier van der Weyden diptych of Mary and John before the Christ on the cross. Tuscany of the age of Boccaccio is represented by a room with two doorways of the period from the Mercato Vecchio in Florence. Furniture, sculpture, and primitive Tuscan



AN OUTSTANDING EXAMPLE OF RENAISSANCE ARMOUR: THE HELMET OF ANDREA DORIA, ADMIRAL OF THE GENOESE FLEET



EARLY XV CENTURY HEAD OF CHRIST FROM THE NORTH OF FRANCE. THE WOOD STILL RETAINS MUCH OF THE ORIGINAL POLYCHROMY

in spite of its sixteenth century date, a memory of mediæval naval warfare carried down to the very verge of modern times.

"The tilting armour of the Emperor Maximilian (also illustrated) is shown in equestrian mounting in front of the Romanesque portal, uniting the beginning and the end of the age of chivalry, the age of King Richard with that of Maximilian, 'the last of the knights.' The suit, recently in the Imperial Collection at Vienna, was made by the armourer Lorenz Colman probably about 1490, before Maximilian was crowned king. It is the culmination of the romantic aspect of the exhibition."

INSTALLATION of a new work of art in the San Francisco Stock Exchange Building has been announced by President Bertram E. Alanson. It is



FRENCH GOTHIC THRONE OF THE LATE GOTHIC PERIOD

a large painting in oils designed especially for the Governing Board Room and executed by Edward Bruce, eminent American landscape artist. Completion of the picture rounds out the roster of artists who have contributed to the decoration of the Stock Exchange Building and the Stock Exchange Lunch Club. The list includes Diego Rivera, famous Mexican painter who is now working on the murals for the Lunch Club, Ralph Stackpole, Robert Boardman Howard, Otis Oldfield, Ruth Cravath, Adaline Kent and Clifford Wight.

The Bruce picture is hung over the fireplace of the Governing Board Room, framed by the paneling of the wall in a space some five feet across and six feet high. Its rich colors and design give a balanced beauty to the stately room which is



Photographs on this page courtesy of the Pennsylvania Museum

ROMANESQUE COLUMNS LENT BY GEORGE GREY BERNARD. RIGHT, MARBLE FACADE FROM THE ABBEY CHURCH OF ST. LAURENT



Courtesy of the Pennsylvania Museum

CLOISTER OF ROSE-COLORED MARBLE FROM THE ABBEY OF ST. GENIS-DES-FONTAINES IN THE SOUTH OF FRANCE AND ROMAN-
ESQUE FOUNTAIN FROM THE ROYAL ABBEY OF CUXA IN THE PYRENEES, XII CENTURY, IN THE NEW ROMANESQUE AND GOTHIC
SECTIONS NOW IN PLACE AT THE PENNSYLVANIA MUSEUM OF ART IN PHILADELPHIA

walled throughout in American walnut. The title might be simply *San Francisco*. It shows in the foreground the towering buildings of the lower city grouped with regard to contrasting effect rather than photographic exactness but with such faithfulness as to detail that many a distinctive skyscraper may be recognized. In the background are the Marin hills, the shoreline of Richardson's Bay and the intervening waters.

THE Kansas City Art Museum, deprived of Mrs. Hahn's not so *Belle Ferronnière*, has reaped a harvest of old masters through the William Rockhill Nelson Trust. Mr. Harold Woodbury Parsons, advisor to the Trust and European representative of the Cleveland Museum of Art, is reported to have spent somewhat in excess of \$1,000,000 here and abroad for more than a score of paintings, two pieces from the Guelph Treasure, a Greek stèle of the fourth century, B.C., and a small bronze of *Venus after the Bath* by Giovanni da Bologna. Some of the objects have already been placed on exhibition in two rooms in the Kansas City Art Institute, but the majority have yet to be seen in their new home. Indeed the important Veronese, *Christ and the Centurion*, and the J. M. W. Turner have not as yet arrived in this country from England.

One of the outstanding acquisitions is a Rembrandt *Portrait of a Boy* painted in 1666, formerly in the collection of Lord Leconfield and shown last spring at the Detroit Institute. Others include a Rubens *Portrait of Thomas Parr* who is said to have lived to the age of 137; landscapes by Gainsborough, Hobbema, and Claude Lorraine; *The Penitent Magdalen* by Greco from a Spanish private collection; a Murillo known as the "*Little Conception*" formerly the property of Lord Lansdowne; and canvases by David, Diaz, Corot and Greuze.

The structure which is to house the Nelson Trust is now being erected on an elevation near the city for occupancy in two years. Mr. Nelson, late publisher of the *Kansas City Star*, bequeathed \$3,500,000 for the building and \$12,000,000 for the purchase of paintings "none of which are the work of artists dead less than thirty years."

SUMMARIZING briefly the important aspects of English decorative art in the latter part of the eighteenth century, an exhibition of Hester Bateman silver, Wedgwood pottery, and furniture was arranged late in February in the Special Exhibition Gallery at the Museum of Fine Arts, Boston. Examples illustrated the classical revival which swept England in the last half of the century, stimu-



NEW MURAL BY EDWARD BRUCE IN THE SAN FRANCISCO STOCK EXCHANGE

lating a style in architecture and the crafts which challenged the supremacy held by France for more than a century. The style was short-lived, overcome in the early nineteenth century by the first fruits of democratic art. But after a century and a half there are few who withhold merited praise from the work of Adam, Hepplewhite, Sheraton, and their contemporaries.

The small and well selected exhibition at the Museum offers the best explanation for the widespread appreciation of this extraordinary interlude in the English decorative arts. There was little before or immediately following its vogue to suggest the perfection of form and decoration which characterized it. But the time was ripe for change, for the reaction against a style too suggestive of selfish indulgence and perilous luxury. Discoveries at Pompeii and Herculaneum in the middle of the century suggested the line of departure. And Robert Adam, Hepplewhite, Sheraton, Wedgwood, and their able contemporaries brought to perfection a style based entirely on a newly discovered idiom of the ancient world which had little in common with traditional English work.

The silver on view was the work of Hester Bateman, one of the earliest women silversmiths working in London. Although Mrs. Bateman's silver is comparatively rare, this collection, lent by Miss Agnes L. Crimmins, included almost every type of object made for domestic use at that time—teapots with trays to match, salts, dish crosses, spoons, skewers, sauce boats, sugar tongs and baskets, and other examples. Mrs. Bateman adhered faithfully to the style of the period, shaping her silver for the most part in elliptical forms, decorated by means of simple chasing, piercing, and beading. In contrast to Wedgwood, there is little evidence of a vigorous personality behind her work.



Photograph by Maurice Goldberg

"JOCASTA," BY JONES AND BUFANO

SELDOM are so many of the best talents brought together as on the occasion of the annual League of Composers' benefit to be held this year on April 21st at the Metropolitan Opera House. The program offers Stokowski conducting Stravinsky's *Oedipus* in the Latin version of Jean Cocteau, and Prokofiev's *Age of Steel* with settings by Lee Simonson. Edwin Strawbridge, Mme. Matzenauer, Paul Althouse, and the Harvard Glee Club are among the performers. For Sophocles's tragedy Robert Edmond Jones has designed great dummy figures suspended high in the dim proscenium which have been carried out by the celebrated master of the marionette, Remo Bufano. The model of Jocasta is reproduced on this page.—HARRY ADSIT BULL.

Notes from Abroad

LONDON. The chief event during the past month has been a loan exhibition of Georgian art organized by Sir Philip Sassoon and held in his mansion at 25 Park Lane. The whole of the first floor has been devoted to this loan collection illustrating the arts and crafts of "The Four Georges," and while the exhibition naturally could not be exhaustive of the most prolific art period Great Britain has ever known—a period lasting rather more than a century from the accession of George I in 1714 to the death of George IV in 1830—yet it has been superbly adequate in representing the rich variety of the numerous phases in which the art of that epoch expressed itself. Apart from the paintings, which occupied the whole of the front room overlooking Hyde Park, there were gathered together in a suite of three spacious apartments a mass of decorative furniture, old silver, porcelain, glass, enamels, costumes and other objects testifying to the decorative and picturesque character of the Georgian Age. Further, a great number of the exhibits, in addition to their intrinsic interest as beautiful works of art, made an additional appeal to the imagination by reason of their association with political, literary and other historical celebrities of the past.

H. M. Queen Mary headed the list of British owners who contributed to this exhibition, sending over forty different items, among which was a choice selection from her famous collection of fans. Conspicuous among these were a finely carved tortoiseshell fan which belonged to Queen Charlotte, a carved ivory fan which belonged to Caroline, Princess of Wales, and a fan painted in 1789 to commemorate the recovery of King George III. Other royal loans were a gold box with miniature of George III, a gold vinaigrette with enameled panels showing the crown and initials of Queen Charlotte, an ivory Sheraton tea-caddy, steel studded, of 1780, and, most admired of all, a miniature jeweled casket of exquisite ingenuity made by James Cox. This comes from a museum of quaint clocks,

singing birds and costly mechanical toys which James Cox opened at Spring Gardens. There were fifty-six exhibits in his collection and they were disposed of by lottery in June, 1775. A fine group of Battersea enamels was lent by Mrs. Basil Ionides, sister of Lord Bearsted.



In "The Four Georges" Exhibition

SILVER KETTLE ON STAND; THOMAS BOLTON, 1714-15



Courtesy of Sir Philip Sassoon

GEORGE I GILT GESSO TABLE, IN "THE FOUR GEORGES" EXHIBITION

CANALETTO, being largely responsible for giving British eighteenth century artists a new turn in the direction of topographical draughtsmanship, is the honorable exception in a collection otherwise exclusively composed of works by British painters. At a time like the present when old London landmarks are falling almost daily before the pick of the housebreaker, works perpetuating the earlier picturesque contours of Old London are fraught with precious interest, and a fascinating chapter of English art history lies behind the two superb views of London lent by the Duke of Richmond and Gordon to the exhibition.

An Irishman called Owen McSwiny, having failed as manager of Drury Lane and the Haymarket Theatres, left London in 1711 for Italy, where he not only acted as impressario for the Italian Opera in London, but took up picture dealing. His principal client at this time was Charles, 2nd Duke of Richmond. In the letters still preserved at Goodwood we find McSwiny, in 1726, projecting an ambitious scheme for decorating the Duke's apartment with a series of historical pictures painted by the best Italian artists of the day, which were to commemorate the deeds of famous Englishmen. In the course of recommending artists for this work we find McSwiny mentioning Canaletto. A year later McSwiny began to buy some of Canaletto's Venetian views for the Duke of Richmond, and he writes that he is sending him two of the finest, which cost him two-and-twenty sequins each; further transactions followed in 1728 and 1729.

The outbreak of the war of the Austrian Succession had a disastrous effect on Canaletto's market. Englishmen were no longer making the Grand Tour.



En. Forming the Duke of Richmond and London.

Richmond House.

"WHITEHALL FROM RICHMOND HOUSE," ONE OF A PAIR BY CANALETTO, 1740

Canaletto decided to visit England and get in touch with his patrons at first hand. Armed with a letter of recommendation from Consul Smith of Venice to Owen McSwiny, then in London, in which the Consul asks McSwiny to introduce the bearer to the Duke of Richmond, he arrives in London.

In a letter still preserved at Goodwood dated the 20th May, 1741, addressed to the Duke of Richmond from his old friend and former tutor, Thomas Hill, appears the following: "The only news I know to send you is what I had this day from Swiney at the Duke of Montagu's, where we dined, and he, I think, got almost drunk. Canales, alias Canaletti, is come over with a letter of recommendation from our old acquaintance, the Consul of Venice, to Mac in order to get his introduction to your Grace, as a patron of the politer parts, or what the Italians understand by the name of virtu. I told him the best service I thought you could do him would be to let him draw a view of the river from your dining-room, which in my opinion would give him as much reputation as any of his Venetian prospects." Through the combination of both Consul Smith's and McSwiny's business relationship with Canaletto and Tom Hill's suggestion, acted upon at once by the Duke of Richmond, we owe the two superb views of London, one of which is illustrated here.

The first, a view of the Thames, was not after all actually painted from the dining-room of Richmond House, as no doubt Canaletto found he could get a better prospect from an upper window. Here we see in the foreground the terrace of Richmond House, groups of figures; on the left, part of Montagu House, adjoining Richmond House; on the river, two state barges and numerous boats; across the river, on the Lambeth side, the timber

and stone wharves, and a small "temple" marking the water entrance to Cuper's Gardens; in the distance from left to right, the Savoy; the church of St. Mary-le-Strand; Somerset House, with its terrace and trees; St. Clement Danes; St. Brides; St. Paul's Cathedral, and the spires of St. Mary-le-Bow and many other city churches; in short, the whole glory of Wren's architecture spread out before one.

After he had finished the view from the back of the house he was told to paint the companion picture, Whitehall from the front. Here we see Whitehall animated by numerous figures and vehicles stretching to Charing Cross, where stands the statue of Charles I. On the right is part of Montagu House and Inigo Jones's Banqueting House with St. Martin's-in-the-Field and Old Northumberland House in the distance. In the middle of Whitehall stands the beautiful "Holbein Gate" which was demolished in 1759.

Georgian painting, apart from these two Canalettos, is represented by a choice of some fifty portraits by Gainsborough, Reynolds, Lawrence and a few of their contemporaries. All who remember how splendidly Hogarth, Zoffany and Stubbs were represented last year in the same house in the exhibition of "English Conversation Pieces," will understand why Sir

Philip thought it best to omit their works this year. While notable works are contributed by the Duke of Devonshire, Earl Spencer and other well-known English collectors, it is universally acknowledged that this section of the exhibition owes most of its peculiar interest to the generosity of American owners. Of all the Gainsboroughs here—and the master is splendidly and profusely represented—none is grander or more delightful than Mr. J. Pierpont Morgan's *Miss Eliza Lawley (afterwards Mrs. Sheridan) and her sister Thomas*. Again, the most swagger of all the portraits by Lawrence is his captivating painting of *Lady Maria Conyngham and a Dog*, lent by Mrs. E. T. Stotesbury of Philadelphia. Mr. J. E. Widener of Philadelphia lends Gainsborough's famous portrait



M. Blanche, Architect

Photograph Sartony Lafitte

A REPRODUCTION OF THE TEMPLE OF ANGKOR-VAT IN THE COLONIAL EXHIBITION

of *The Hon. Mrs. Graham*: Mr. Jules S. Bache the same master's portrait of Queen Charlotte, and Mr. J. S. Phipps of New York his *William, Duke of Clarence*. Other notable loans from the United States are Raeburn's *Mrs. Grant of Kilgraston*, lent by Mr. Charles Fisher of Detroit, and his *Mrs. Campbell* from Mr. J. Frederick Byers of Pittsburgh, who also lends Gainsborough's *Mrs. David Kinloch*; also Gainsborough's *Miss Juliet Nott*, belonging to Mrs. J. Horace Harding of New York; his *Miss Heberden* and Reynolds's *William Beckford* from Mrs. Samuel Rotan of Philadelphia; Hoppner's *Miss Frances Boreford* from Mrs. Benjamin F. Jones, Jr., and the same master's *Master Meyrick* from the collection of Miss Mary Hanna of Cincinnati.—FRANK RUTTER.

PARIS. The thirtieth anniversary of the death of Toulouse-Lautrec will be commemorated by an exhibition of his work at the *Musée des Arts Décoratifs*, opening April 9. The forty pictures given by the Countess de Toulouse-Lautrec to the Albi Gallery in memory of her husband will be on view, as well as works lent by the national museums and private collectors. His early work, between 1879 and 1882, gives little idea of his later achievements in Balzacian caricature. Humor is the great test of draughtsmanship and in his best work Lautrec had a "monumental solidity" of line that recalls Degas. Of all those he immortalized, only Yvette Gilbert is remembered. La Goulue and Marcelle Lender mean nothing to the present generation.



Courtesy of Morris Bann, Paris



Courtesy of L. Bernheimer, Munich

BRUSSELS RENAISSANCE TAPESTRY, MARKED "B.B." AND A 16th CENTURY RENAISSANCE TAPESTRY REPRESENTING AMERICA (172)

La Chanson, shown on the next page, will be lent by the Louvre to the exhibition.

The peculiar mixture of grace and earnestness which has long been recognized as the chief spiritual quality in the paintings of Gianantonio Bazzi (*Il Sodoma*) is manifest in the famous example of his work on view at the Trotti Gallery, Place Vendôme. In the foreground the Virgin, in a red robe and blue cloak, kneels with arms outstretched to the Infant Christ, who sits on the edge of a step, looking up at her; little St. John kneels beside Him, adoring, and two winged angels are behind them to the left. St. Joseph sits further back against a ruined wall. A wonderful sense of air and light is achieved by placing a dark tree, sharply defined, in the middle distance, against a pale, cold sky. The landscape background is a far-away, blue-gray, without the muddy, greenish pigment which spoiled some of Sodoma's later landscapes. These clear, translucent colors belonged to his early period. The panel was probably painted when he first went to Siena at the invitation of the *Spandochi*, a firm of wealthy local bankers.



Courtesy of L. Bernheimer, Munich

XVIII CENTURY VENETIAN SETTEE, TRANSITION FROM THE ROCOCO TO THE CLASSIC REVIVAL



Courtesy of the Ludwigs Galerie, Munich
"YOUNG PEASANT," WILHELM LEIBL

Sodoma's feminine figures never lost the traces of Leonardo's influence; in studying the soft features and pliant figures of the two kneeling angels it is easy to see why so many of Sodoma's paintings were once attributed to his master, among them his altar piece of Virgin and Child in the gallery at Pisa and a small *Madonna with Saints* in the National Gallery. In this vision of the Holy Family the exquisitely modeled head of St. Joseph draws the eye, its dignity and thoughtfulness correcting any possible impression of too much sweetness. Sodoma's work is very rarely seen outside a public gallery or private collection.

Lovers of Greek art will be interested to learn that the Italian Government is considering a project to bring to Paris the fifty-two Greek statues excavated by the Italians in Libya since 1911 and which are now largely in African museums with a few specimens in Rome. The Italians are reconstructing the Libyan Palace of Septimius Severus (182-211 A.D.) for the International Colonial Exhibition at Vincennes, and it is hoped these statues which originally ornamented the palace can be exhibited there at the same time. They include a Jupiter, Three Graces, a Venus, and an enormous figure of Alexander the Great. If it proves impossible to bring them to Paris very careful casts will be made and shown at Vincennes. These will be the first casts ever made of the Libyan statues and great care will be taken to make them as much like the originals as possible. Even the peculiar color of the marble acquired during its centuries of burial will be faithfully reproduced.

The Colonial Exhibition, which opens May 2nd, will also show many interesting contrasts in architecture. Colonial America is to be represented by a reconstruction of Mt. Vernon, in striking opposition to the spirit of modern America expressed in the hard, vertical lines of the skyscraper by a French architect which will house the Metropolitan section. Something of the skyscraper effect occurs in the exotic, beehive towers of the Indo-Chinese building, copied from the Cambodian temple of Angkor-Vat, shown on the preceding page.—HELEN McCLOY.

Segard assigned this work a date between 1502 and 1503; Gielly left a wider margin and placed it between 1501 and 1505. Ever since it was painted the picture has been in careful hands—it remained continuously in the Chigi-Zondadari Palace, Siena, until the last century when it passed into Sir George Holford's collection at Dorchester House in London. This is doubtless one reason the colors are in such a brilliant state of preservation. Sodoma



Courtesy of the Trotti Gallery, Paris
"THE HOLY FAMILY" BY SODOMA

MUNICH. Whatever one may think of Impressionism or Expressionism, Cubism or Futurism, there are certain great figures connected with the German side of the nineteenth century revolutionary movement who are rapidly overhauling the French Modernists in importance and value. When one reads the prices realized in the recent Max Bohm auction in Berlin it will be seen that there is no question of passing fancy or fashion. It must also be considered that prices in

Germany at the present moment are very low; the City of Berlin, two years ago, was prepared to buy the collection for twice the sum brought by the public sale. The Ludwigs Galerie, in the Briennerstrasse, has had the foresight and judgment to confine their attentions almost solely to outstanding German painters of the nineteenth century, and their collection affords valuable opportunities for study and comparison. One sees paintings and drawings, not only by Leibl, Trübner, Menzel, Liebermann, Feurbach, Spitzweg, but also by Hans Thoma, one of the first and most successful pupils of Courbet; Selton, Anselm von Kaulbach (there was a portrait by Kaulbach in the collection of Lord Leverhulme sold at the Anderson Galleries), Max Slevogt, Uhde, Wilhelm Busch the writer, Rayski, Edlinger (who has already been mentioned as a painter whose works are increasing in price consistently) and Adolf Stabli. There were some fascinating drawings by Thoma; Karl Philipp Fohr, the Heidelberg Painter, 1795-1818, who died swimming the Tiber; Kobell; Adolf Menzel; Ludwig Willroeder; Josef Koch and Moritz von Schwind, a contemporary of Spitzweg. One of the pictures I found most interesting was by Zuegel,

who is always quoted as an animal painter; he seems, however, to use his animals only as an excuse for superb atmospheric effects. In the Ludwigs Galerie example you are dazzled by brilliant patches of sunlight and shadow, and do not at first realize that, peering at you through the bars of a gate are two pairs of brilliant, friendly eyes, and only later you see the damp, shaggy bodies of young calves. It reminded me in some respects of *The Hermit* by Sargent, in the Metropolitan Museum. Another fine Zuegel is in the possession of Mr. Arno Hartwig of Sonneberg. It is a large canvas, filled with the pearly lights of pre-dawn; the breath of the quiet oxen yoked to the plow shows clearly against the misty air. When you look at it you feel you must inhale and fill your lungs with the wonderful freshness; it is as atmospheric as though it came from the brush of Turner. The Persian Exhibition in (Continued on page 68)



In the Louvre © Les Archives Photographiques
"LA CLOWNESSE," TOULOUSE-LAUTREC

Exhibitions

THE Museum of Modern Art has opened its show of German art, including a hundred or more examples of painting and sculpture by twenty of the leading modern masters of Germany. Besides Paul Klee, Georg Grosz and Georg Kolbe, with whom Americans have some familiarity, it presents many artists who are not known here at all. Every agency from the National Gallery of Berlin, the municipal museums of the smaller towns of Germany, private owners both here and abroad, and finally the North German Lloyd which has generously reduced its shipping rates, have co-operated with beautiful efficiency and devotion.

This exhibition traces one of the most remarkable national developments in twentieth century art, beginning with the Bridge Group founded in Dresden about 1905, contemporaneously with the "Fauve" rebellion in Paris. Among the leaders in this group were Kirchner, Heckel and Schmidt-Rottluff whose work will be shown with Nolde, Müller, Pechstein, Rohlf, Kleinschmidt, and the Austrian Kokoschka. The Blue Rider Group founded in Munich in 1911 with Franz Marc as one of its leaders is represented by six important paintings, among them two by Campendonck from the collection of Miss Katherine Dreier of New York, and two by Paul Klee from the Berlin National Gallery.

Independent painters include such pioneers as Paula Modersohn-Becker, Max Beckmann and Carl Hofer; the Architectonic Group of Post-Impressionists is represented in Baumeister, Mohlzahn, and Schlemmer; a more literal method followed by those who call themselves painters of the "New Objectivity" is seen in the work of Otto Dix, George Grosz and Georg Schrimf.

The sculpture is especially striking; stone, bronze and brass as used by Barlach, Belling, de Fiori, Kolbe, Marcks and Sintenis make the sculpture of more than incidental



Courtesy of the Museum of Modern Art
"SLEEPING WOMEN" BY GEORG SCHRIMPF; MODERN GERMAN SHOW

importance. There is tremendous spirit and force in Barlach's *Singing Man* and Belling will certainly find favor with his abstract portrait heads. The following are lending to the exhibition in addition to the museums already mentioned: Frau Matilda Beckman, Frankfurt-on-the-Main; Mr. Ralph Booth; Mr. and Mrs. Erich Cohn; Miss Katherine Dreier; the Flechtheim Gallery, Berlin; Herr Claus Gebhardt, Elberfeld; Dr. F. H. Hirschland; the Kestner Gesellschaft, Hanover; Herr Bernard Koehler, Berlin; Dr. and Mrs. Eugene Klein; Princess Mechtilde Lichnowsky, Berlin; Mr. J. B. Neumann; Herr Carl Nierendorf, Berlin; Dr. Oppenheim, Berlin; Dr. Hermann Post; the Reinhardt Galleries; Mrs. John D. Rockefeller, Jr.; Dr. W. R. Valentiner; Mr. Josef Von Sternberg, Hollywood; Mr. E. M. M. Warburg; and the Weyhe Gallery. The exhibition will be open until April 26.

AN exhibition of "Pictures of People" is to be held at the Knoedler Galleries from April sixth to eighteenth. Contemporary passion for finding the mind's construction in the face may be indulged in a sweeping manner, for the group of painters represented includes work of men as widely divergent as Cézanne and Sargent. The gap between is filled in by a dozen other distinguished artists. Adolph Lewisohn is lending Degas' painting of Jules Finot and the famous Manet *Soap Bubbles*. From the Wildenstein Gallery comes Van Gogh's *Pere Tanguy*. It fairly bristles with personality. An anonymous collector offers several of the finest of the group, *The Plumed Hat* by Matisse, Picasso's *Two Harlequins*, a Renoir portrait of Madame Henriot and the delightful *Lady Jean* of George Bellows.

One of the most interesting, not only because of the painter but also the subject, is from

(Continued on page 72)



Courtesy of the Knoedler Galleries
CEZANNE'S "ZOLA ET PAUL ALEXIS" IN THE "PICTURES OF PEOPLE" EXHIBITION



TWO DETAILS OF THE NYOIRIN KWANNON AT CHUGU-JI NUNNERY NEAR NARA, VI CENTURY A. D. BELOW IS THE YO-MEI-MON, ONE OF THE GATEWAYS AT THE SHINTO SHRINE TO THE FIRST TOKUGAWA SHOGUN, IYEWASU, BUILT 1624-36



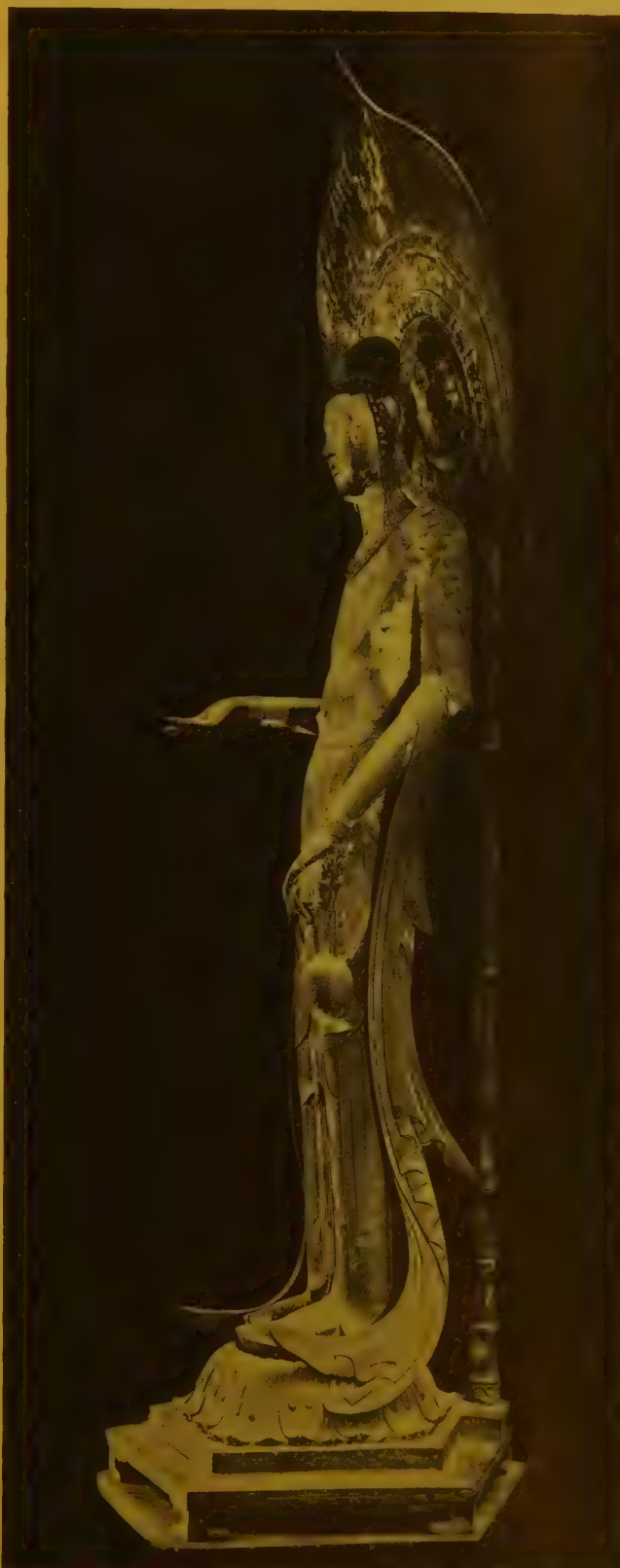
The Traveler's Note Book

BUDDHIST AND SHINTO SHRINES AT NARA AND NIKKO

NARA and Nikko, a night's journey apart, are in the center of the crescent formed by the islands of Japan, the former near Kyoto, the latter not far from Tokyo. Both are picturesquely situated in the hills, but the country around Nikko is the more decidedly mountainous. Nara's ancient Buddhist temples, comparatively simple in construction, fit into the gentler landscape, while the indescribably elaborate tombs of the Tokugawa Shoguns at Nikko are given an appropriately dramatic and exotic setting by steep wooded slopes.

Nara, which was the first capital of Japan still preserves something of the glory of her remote past. During that period (709-784 A.D.) temples, palaces, parks and shrines were built which gave the city a definitely regal character. There are seven Buddhist temples in its vicinity, the oldest being Horyu-ji, founded in the sixth century by Prince Shotoku-Taishi. The lovely standing Kwannon on this page once stood on the altar of the *kondo*, or main hall at Horyu-ji, and was described by Fenollosa while it was still in its original position. For the past fifteen or more years it has been in the Museum at Nara. The Nyoirin Kwannon opposite is closely connected with Prince Shotoku himself; it is in the Chugu-ji nunnery at Horyu-ji and is called by Fenollosa "the greatest masterpiece of Suiko art. . . . We more than give ear to the Horyu-ji tradition that the work came from the hands of the Prince Shotoku himself." This figure therefore antedates T'ang art in China and while it has the simplicity of T'ang art, and the same archaic grandeur, it has greater grace and delicacy. The frescoes at Horyu-ji are famous, and bear the same relation to Buddhist art in Japan that those of Khotan and Turfan do to Chinese art and the painted walls of the caves of Ajunta to the classic period of Indian painting.

The two shrines at Nikko were



All photographs courtesy of the Japan Tourist Bureau

KWANNON FROM HORYU-JI, NOW IN NARA MUSEUM

built a thousand years later than Horyu-ji and are dedicated to the first Tokugawa Shogun, Iyeyasu, and his grandson, Iyemitsu. The first is a Shinto shrine, the second Buddhist. There are about sixty buildings, gates, etc., in the former group, which is by far the finer architecturally and artistically, and was built between 1624 and 1636 by Iyemitsu in honor of his grandfather. The cost is said to have been about ten million dollars, and fifteen thousand artists labored daily to complete it. Iyemitsu, worshiping at Iyeyasu's tomb in 1650, was slain, and himself buried with equal pomp, but the artists of the new generation were not quite equal in artistry to their predecessors.

The Yo-mei-mon gate shown opposite is a part of the elaborate series of gates, courtyards and enclosures of the Iyeyasu shrine, through which one gradually penetrates to the most holy spot of all, which is a kind of chapel, the *Honden*, containing the image of the deified Iyeyasu; this the foreigner can not enter. The Yo-mei-mon gate is the most elaborate part of the shrine, in fact it is said to be the most ornate gate in Japan, before which one may stand gazing all day and yet never exhaust the intricacies of its ornamentation. After passing through it one comes to the Kara-mon or Chinese gate, after which is an enclosure in which are the *Haiden* (oratory) and the *Honden*. All of these buildings are resplendent with lacquer and gold and color, and the same kind of artistry has gone into the making of their exteriors as might be lavished on a jewel box or a casket designed for inviolate seclusion. The tomb of Iyeyasu under the tall cryptomerias is quite simple by comparison—a bronze urn on a circular base, with a nearby stone table, and a censer, lotus cluster and a stork with a candlestick in its mouth. But this simplicity is that of a jewel in a fantastically beautiful setting.—H. C.

Auction Sales

MUNICH. Each time an outstanding auction of works of art takes place we sigh sentimentally, "the last of the great collections." In 1930 the Figdor dispersal caused the "motif" and now, already, the Nemes sale is announced for this coming June, probably June 16th. It will be conducted by Paul Cassirer of Berlin, Hugo Helbing of Munich, and F. Muller (A. Mensing) of Amsterdam.

Comparisons, however odious, between Figdor and Nemes are bound to arise, and it is, in fact, very interesting to compare the two. The Figdor collection was characterized by the most profound knowledge—amounting to a science; history, ethnology, form and materials were fully understood and used logically in the "placing" of antiques. The majority of the collection, with the exception of the furniture, came under the heading of "art objects." The Nemes collection, in contradistinction, is an assemblage of works of art.

The important objects—naturally there are side issues in the possession of a man who loved to surround himself with everything beautiful—fall easily under three main headings: paintings, sculpture and textiles. The first will be described in this department in May, while the sculptures, textiles, etc., are considered here.

Gothic figures and groups in wood and stone form the bulk of the sculptures, which are being catalogued by Professor Demmler. Marzell von Nemes evidently had a great eye for the beautiful; one sees nothing grotesque or odd, and very little that is painful. The Madonnas seem to have been chosen for their gentle, appealing charm, and the groups for the beauty of their form and modeling. There is a female saint, with a slender, swaying figure and dark slanting eyes, which has all the subtle fascination of a Mona Lisa. A large altar, c. 1500, is in an amazingly fine state of preservation,



All photographs of the Nemes Collection courtesy of Paul Cassirer, Hugo Helbing, Frederick Muller

"FABIUS MAXIMUS BEFORE THE WALLS OF SUESSA," BY REMBRANDT, IN THE NEMES COLLECTION, TO BE SOLD IN JUNE

both as regards color and carving. Two flying angels by Pacher are full of tremendous movement—as if blown by a great wind. A Gothic *Madonna and Child* are in walnut, a very unusual wood in early carvings. Many Italian bronzes exist, mostly small, and some very effective Siamese heads and busts of the twelfth to thirteenth centuries. The porcelain collection could with justice be included among the plastic art, as it consists almost entirely of small figures and groups from the leading German factories: Meissen, Hoechst, Nymphenburg, Frankenthal and Ludwigsburg. A crinoline group from the Meissen factory is unique; Mr. Nemes paid an enormous sum for it, and it will be interesting to see what it realizes. Two figures by Bustelli have all the peculiar, refined grace and fluidity of line characteristic of the master modeler.

The textiles are being catalogued by Professor von Falke, formerly of the Kaiser Friedrich Museum, and justify the most extravagant superlatives. It must be the finest collection at present in private hands, and so many will be acquired by museums that it is doubtful whether such an assembly of rare and fine Gothic silks and velvets and ecclesiastical vestments can ever be gathered again by one individual. It was Marzell von Nemes' special pride, and he devoted forty years to its formation, adding to it whenever opportunity occurred. Only last year he bought the



Nemes Collection

SIAMESE BRONZE HALF FIGURE, XII-XIII CENTURY

three finest specimens in the Figdor collection. Exquisite silks from Sicily, Lucca, Florence, Milan and Venice in designs of conventionalized fruit and flowers, and the cloth of gold that was the summit of Florentine attainments—there is a chasuble of cloth of gold with turquoise ornament—are present in unbelievable quantities. The vestments comprise every variety—cope, chasuble and dalmatic, in their richest and earliest forms. Blue chasubles are very rare, but in a row, ready to catalogue, I saw no less than seven, and there were several more in a cupboard. There is also a matching set of three priests' robes in a glorious shade of peacock green. The orphreys are marvels of needlework; one was padded to obtain very high relief, the head of Christ standing out at least two inches from the background; another unusual type was worked without a border, the whole space afforded by the intersection and the arms of the cross being filled with a representation of the Birth of Christ, with cattle, angels and shepherds, in a particularly simple, natural style.—C. W.

PARIS. The R. S. collection, sold March 11 by Mes. Lair Dubreuil and Henri Baudoin, brought 200,000 francs. Sisley's *Le Loing à Moret* fetched 78,000 francs (Duerot); Hals' *Laughing Boy*, reproduced in this department last month, brought 61,000 francs from Frassard, (Continued on page 80)



Nemes Collection

LIMOGES ENAMEL; GOTHIC VIRGIN AND ST. JOHN



A Shelf of New Books

TUDOR AND STUART PAINTING. BY OLIVER S. TONKS.
ENGLISH PAINTING OF THE SIXTEENTH AND SEVENTEENTH CENTURIES. By C. H. COLLINS BAKER AND W. G. CONSTABLE. *Pantheon, Pegasus Press, Florence; Harcourt Brace and Company, New York, 1930. Price, \$31.50.*

THIS sumptuous book of fifty-eight pages and eighty-two large plates undertakes "to extract from the mass of random attribution and vague speculation what is known about Tudor portraiture and (even more important) what is not known." While this is said specifically of the Tudor period the same idea permeates the treatment of the subsequent Stuart period. The result is a kind of catalogue raisonné of representative portraits in England from the time of Henry V to that of the Restoration.

So barren is England of native talent in the period covered that the title might well have been changed to *Flemish and Dutch Painting in England in the Sixteenth and Seventeenth Centuries*. While in the fifteenth century Lowlands from the time of Jan Van Eyck to the close of the century there was a continuous development of portraiture, the advent of Henry VII to the throne of England in 1485 found the country practically destitute of pictorial art. This was possibly due to civil strife. Possibly the marriage of Mary Tudor to Louis XII had something to do with stimulating portraiture in England. Jehan Perreal who had in turn been employed by Pierre de Bourbon and Charles VIII may at that moment have painted the National Gallery likeness of Mary for Louis—for that artist came to England to design the wedding dresses of the princess.

By the end of the first quarter of the century more than ordinary channels must have been opened to artists. By the close of 1526 Holbein arrived in London armed with a letter of introduction to Sir Thomas More from no less a person than Erasmus. Owing to the plague however his stay was short. From his second visit in 1531 come his marvelous English portraits. But even then no opportunity to paint royalty came until 1537. While his striking superiority produced a large number of inferior imitators no tradition survived after his death; and even those who emulated his manner were foreigners.

There can be no question that something of an impulse to art in England was given by Henry VIII's obvious envy of Francis, whose importation of Leonardo and other artists had established

what might be called a school of art in France. This country from the time of Charles VIII had brought in all kinds of craftsmen from Italy. The presence of the notorious Torrigiano in England is evidence that Henry was emulous of the success of the French. All this and the probable influence of the break between England and Rome in reinstating the Netherlands in favor in England might well have been more stressed in the book.

Holbein's influence was quickly submerged by the inflow from the Netherlands. Possibly the movement was accelerated by the visit in 1554 of Philip of Spain who brought along Antonis Mor to paint the never-to-be-forgotten portrait of Queen Mary. Strangely enough, while this remarkable painter created a contemporary flurry, he developed no English followers of importance. The men who continued to supply the English market were as before lesser men of alien origin. This is notably the situation under Elizabeth, and

the conspicuous increase at this time may have been helped by the ruthless severity of the brutal Alva. Later on in Elizabeth's reign a certain English grace came to the surface of the work of these otherwise matter-of-fact Flemish artists. Such is especially the case in the second generation—in the work of men like Marc Gheeraerts the younger who entered England with his father at the age of seven and developed into a quasi-Englishman. But with James I came another wave of Flemings which far from helped the development of a native school.

In the first half of the seventeenth century one more frequently sees English names. But, as in the time of Holbein and Mor, now under the leadership of Van Dyck the rank and file spent their best efforts in trying to take on the leader's style. While Van Dyck was still there came Lely who, at first following the former painter, did, after an austere interval due to the roundheads, pass into his own elegant manner. As before, along with him went the

little men whose names by and large have a Flemish flavor. Once in a while good English names crop up. Then overlapping Lely comes another notable alien, Kneller, who arrived in England in 1674 and once more crushed out any possible native growth by the suavity of his traveled style.

Such is the tale of the book. The presentation, however, does not carry too clear a narrative. Possibly the authors felt that to



Pl. 23, "English Painting of the XVI and XVII Centuries"; Pegasus Press

"DEAD MAN," BY MARC GHEERAERTS; KROLLER-MULLER COLLECTION

In HOMES which FRIENDS REMEMBER..



The Wurlitzer Residence Pipe Organ is the choice of the discriminating. It gives fresh, final beauty to homes where life is richly lived.

Your home is kin to such homes—in charm—in warm, friendly hospitality—in the happiness which dwells there.

You need not be a musician to enjoy the Wurlitzer Residence Pipe Organ. For at your will this instrument summons great organists, who play in brilliant reproduction the music you enjoy.

Play the Wurlitzer Residence Pipe Organ at your nearest Studio . . . or listen only, if you prefer. Studios in New York, Buffalo, Chicago, Cincinnati, Detroit, Los Angeles, and Pittsburgh.



*The great hallway in the home of
Mr. and Mrs. Otto Luedeking
of Cincinnati, Ohio
showing the location of the Wurlitzer Organ*

WURLITZER *Reproducing* Residence Pipe Organ

A beautiful brochure, with photographs of installations, may be obtained from any Wurlitzer store.

follow such a course would have reduced the story to the bald statement that native painting is not to be found in England from the Tudor through the Stuart period. Against this one could easily counter by saying that even an elaborate presentation of a negative side is often profitable. In fact the negative aspect is completely given in rather a catalogue form if one has the persistence to dig through the material. That a real contribution to the knowledge of the period has been given, no honest person can doubt.

THE VICTIM OF ILLUSION.

BY MARYA MANNES.

SAVONAROLA. By RALPH ROEDER. *Brentano's*, New York, 1930. Price \$3.00.

NO one could have made more of Savonarola as a character and as a force than Ralph Roeder in his beautifully written biography of the fanatic monk. In a style mellifluous and golden, with a pervading irony as keen and tenuous as a platinum wire, he has told the story of Fra Girolamo from his pious and fretful adolescence in Ferrara to his violent death by execution in Florence. Only by doing such justice to the man, by explaining his motives and tenderly following the changes and perversities in his nature, could the monk be so devastatingly shown up as he is in this book. Not by denunciation or contempt but by kindness and understanding, Roeder has given—to this reader at least—the picture of a man utterly without intelligence. The only miracle this prophet of miracles ever performed was his rise to fame and power through two things only: fanaticism and eloquence. The first he was born with; the second he acquired through labor and agony.

Roeder subtitles his book "A Study in Conscience"; which indeed it is. Savonarola had the conscience of the world in his heart since boyhood. At twenty-two he left his home to become a monk, writing in a farewell letter to his father: "the reason which determined me to embrace religion is this: the great misery of the world, the iniquity of men, the lusts, adulteries, robberies, pride, idolatry and cruel blasphemies, which have brought this age so low that not one man can be found who does good." Like all reformers, he condemned those things in which he himself could find no pleasure: wine, women, song—laughter, frivolity, play of any sort. Endowed with no physical or mental charm, halting and ineffectual in speech, he soon turned to the two great solaces of unhappy men—study and God.

His first years in the monastery at Bologna were given over to the orthodox routine of religion, to excessive mortification of the flesh and spirit, and to the conquest of that eloquence so wanting in him. In the intimacy of the classroom young monks were moved by his simple exhortations, but in public his words became so ponderous and his voice so weak that people were heedless.

Though he slaved at the art of oratory with Father Bandello, it was not study that made him, finally, a great preacher; it was "the various strands out of which his power was compact: conviction, sincerity, supernatural claims and emotional fervor." These he revealed for the first time in San Gimignano in 1484, where he preached the three propositions that formed the basis of his life work: (1) That the Church would be scourged and (2) regenerated, and (3) that this would come to pass soon. He based his prophesies on the Apocalypse, and the terrific vehemence of his belief in them at last loosened his tongue, making the people tremble with foreboding and the vaults of the church ring.

From that time on his life could no longer be confined in the peace of the monastery; but became a series of stormy preachments, political and moral reforms, friction with the Vatican, and strange relationships with the invader, Charles VIII of France, Lorenzo de' Medici, and his two chief disciples, the occult Fra Silvestro and the stalwart Fra Domenico.

To free Florence from tyranny, to show the Florentine people and the Italians in general the dire hell their vanities and degradations were leading them to, to purify the Church, grown rotten with the materialism of its officers, to return monastic life to its early austerity and privation—these were specific parts of his program. And a heavy program it was; since it was directed against the most immutable and obstinate of quantities: human

nature. Savonarola, with all the fury of the fanatic and all the blindness of the bigot, was trying to redeem humanity without knowledge of the human. That he achieved such power over men is due far less to his understanding of them than to the ripeness of the time for a change from godlessness to a fear of God; a fear he fastened on, nurtured and brought to a frenzy. But with fear came the inevitable dependence on salvation through miracles. And here he made his great, his fatal mistake: he whetted an appetite he was unable to feed. And the hungry people, deprived of their miracles, fell upon him instead; devoured him with wrath and treachery and the hanging rope. From the time that Pope Alexander excommunicated him for defying his authority and inciting the Florentine people, Savonarola's life was a crescendo of impotence, spiritual and physical.

If you call the self-abandon of a war-crazed man courage, then Savonarola was courageous. If you call the convictions of a man of intensely limited vision honesty, then Savonarola was honest. Only the utmost sincerity and passion could have turned his self-deception into mass-deception. But if persecution and destruction had not placed their inevitably attendant laurels of martyrdom on his brow, Savonarola would stand before us as one of history's most misguided men: the victim of a violent illusion.

THREE GRAPHIC ARTS.

BY HENRY LADD.

THE ART OF THE PENCIL. WRITTEN AND ILLUSTRATED BY BOROUGH JOHNSON. *Sir Isaac Pitman & Sons, Ltd.*, London and New York, 1929. Price \$6.00.

ETCHING AND ETCHINGS. By FRANK L. EMANUEL. *Sir Isaac Pitman & Sons, Ltd.*, London and New York, 1930. Price \$10.00.

LITHOGRAPHY FOR ARTISTS. By BOLTON BROWN. *The Scammon Lectures—The Art Institute of Chicago, University of Chicago Press*, 1930. Price \$4.00.

THE pages of these handbooks on the technique of sketching, etching and lithography suggest the immense store of the world's beauty that has become realized through the pencil, the copper-plate and the stone. But they also illustrate the severe intricacy of the fascinating processes involved. One sees by comparison the chief characteristic of each medium: the intimacy of the pencil, the instrumental brilliance of the needle and metal plate, the depth and versatility of the stone. Certainly the pencil appears the most personal, etching the most elaborate, lithography the most dramatic and as yet, unexplored.

It is not then surprising that in *The Art of the Pencil* by Mr. Borough Johnson one discovers a handbook with no absolute rules, but a careful and useful analysis of the author's own virtuosity. He gives no tight system—no one way to draw; but, through a series of sketches which illustrate his skill and notes which illuminate each sketch, he shows *not* how all trees should be drawn, but how "I drew this tree." The method is so effective that it might well be extended to other text books of art. But Mr. Johnson, as artist, and teacher, works in a tradition of drawing founded on Turner and Claude whose work he recommends for study. His predilection for the "minutiae of nature" and his conviction that "seeing correctly" and "feeling rightly" are the secrets of good art suggest Pre-Raphaelitism and Ruskin. But he is modern in holding with George Moore that measurement is not important to good drawing and he is wise in believing that "composition cannot be learnt." Yet it is a question whether one may speak with authority on the pencil, these days, and omit study from the important art of Ingres, Degas and Picasso.

Etching and Etchings by Frank L. Emanuel follows precisely the opposite method from that employed by Mr. Johnson. There is for Mr. Emanuel a right and a wrong way to etch. His instruction is colored by opinions that appear often dogmatic; it is complicated by æsthetic standards that remain obscure. His selection of plates, however, is large, varied and unprejudiced; it shows strong appreciation of the refinements of etching technique; but one wishes that the reproduction of the plates were half so good as their selection. His book contains notes on all the plates, matter concerning prices and various guides for study; it has value to those interested in etching practice as well as in print collecting. The technical section covering all the well-known processes, is so arranged that one may easily refer to this or that detail without wading through paragraphs.

UNRESTRICTED AUCTION SALES *for APRIL at the* AMERICAN ART ASSOCIATION ANDERSON GALLERIES · INC

Oil Paintings from the Collection of the Ehrich Galleries

Landscapes, portraits, and sporting subjects by leading 17th and 18th century artists, together with a small group of early Italian primitives.

Sale APRIL 2, Evening

French and English Antique Furniture and Objects of Art

Tapestries, rugs, fine silver and porcelains; From the collections of the late Mrs. William Loring Andrews, Mrs. Katherine Alexander Duer Blake, et al.

Sale APRIL 8-11

Prints and Etchings from the Andrews, Stebbins and Other Collections

A few rare New York views, French 18th century prints in color and black and white; Choice modern etchings.

Sale APRIL 10, Evening

American 18th Century Furniture, with Labeled and Historic Pieces

Goddard, Townsend and McIntire examples including a complete McIntire room; Sold by order of the owner, Benjamin Flayderman of Boston.

Sale APRIL 17-18

Early American Glass from the Private Collection of George S. McKearin

First sale of selections from this widely-known and justly famous collection which includes some absolutely unique examples.

Sale APRIL 22-23

Gold Snuff Boxes Old English Silver Chinese Porcelains

French and English furniture, bronzes, tapestries, and rugs from the estate of William P. Clyde and other sources.

Sale APRIL 24-25

Illustrated Catalogues in Preparation—Address: AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC · 30 EAST 57TH STREET · NEW YORK

In the second part, however, where this text book division has less application, the topical headings tend to obscure the spiciness of the author's attack upon the commercialism of collecting. Mr. Emanuel drives at the trade and at those traders who do not know enough to free themselves from the pedantry and snobbery of print dealing; who thereby keep values up and artists down. His plea is for the abolition of fads, for independence of taste and for direct buying. One regrets only that so much courage and good sense should be burdened by such dullness of phrase.

So far as Mr. Bolton Brown is concerned, the fad-ridden connoisseurship of fine prints might not exist. He speaks directly to practical students, and with immense enthusiasm, of *Lithography for Artists*. But because of the knowledge and the devotion which his own now famous work has proven, his book is important for all those interested in graphic art. It is not only the first full handbook of lithographic technique as an art, but one which, because of its clarity and its breadth will, if I am not mistaken, serve as an authority on the subject for a considerable time to come.

Yet there are many things which the ordinary reader interested in lithographs might learn from Mr. Brown's book. He might discover, for example, that neither Prout, nor Harding, nor Gavarni, nor Daumier was really a lithographer: they did not *print* their own designs, however wonderfully they drew them. He might learn too that, with the exception of Whistler and Pennell, practically all the fine artists drew actually on the stone—not on paper with the intention of transferring to the stone—a process which Mr. Pennell defended in this magazine (*International Studio* in 1899) now cited by Mr. Brown along with another description of technique by Mr. Pennell, as "mistaken." Ordinary readers about to purchase lithographs might also profit by the author's astonishing statement: "A very important exhibition refused to let me catalogue my prints as drawn on stone."

There is so much information in this little volume that even a fair summary would exceed my space. Suffice it to say that the importance of the book lies most of all in the enlarged vision of the "possibilities" in the new processes of modern experiment with lithography as an art. For there is no suggestion in Mr. Brown's lectures that he knows all there is to know. In his opinion the new technique has brought about a revolution still in progress. So far, he writes, "the results are a richness suggestive of charcoal, mezzotint—effects of great beauty . . . not hitherto obtained, or possible in lithography." The "means are unique" and are by him described. It is stimulating to see an authority, after ten years' experience and an acknowledged mastery, write concerning his own work "What I haven't done and couldn't do is, of course, simply infinity!"

AN HELLENIC BESTIARY.

BY AGNES RINDGE.

ANIMALS IN GREEK SCULPTURE. By GISELA M. A. RICHTER. New York. Oxford University Press, 1930. Price, \$10.00.

MISS RICHTER has produced a very attractive book of Beasts comprehending insects, birds, and fishes as well as the larger animals, illustrating the entire seven centuries of Greek art. The author is a past master in the arts of selection and compression. In the three and a half pages of her Introduction she indicates her purpose "to show a selection of the best available Greek representations of animals and to trace where possible the stylistic development of these representations"; she relates her subject to the general theme of classical art whose stylistic changes from conventionalization to complete naturalism in representation are paralleled in animal sculpture; she accounts for the existence of such sculpture by the part played by animals in Greek mythology, as religious sacrifices, as guardians of graves and as natural

objects interesting of themselves to the Greek sculptor and his public. She avers that the concentration of the Greek artist upon figure sculpture so strongly urged by most writers on classical art did not preclude the range of subject matter more associated with the ancient arts of Egypt and Assyria, and further—that the same superlative powers of decorative organization and observation of the nature of structure and movement essential to true representation were brought into play in the carving of animals throughout the history of Greek art. The book also contains references to the passages about animals in ancient literature, as well as a complete modern bibliography.

It is with the second part of the book, the topical account of the different animals, that we feel the disappointment which any repetitious scheme, no matter how clear and systematic, cannot fail to produce. Again and again we read that such and such a figure "combines accurate observation with a decorative sense" and in general these passages seem to be devoted, perhaps unduly, to the mere analysis of the representation. But the author may be pardoned for feeling that the artistic value of any work of art goes ill in words when the illustration is before one.

In her choice of the illustrations (236 cuts of excellent quality) she gives a variety of media—stone, bronze, terracotta, gems, and

also, she has given a great many works from American collections. This is admirable. Probably neither the American public for her book nor the European scholar is aware of the excellence or the numerousness of the classical objects in America. Even among the continental examples she has included works not frequently reproduced and recent acquisitions. It is this freshness of material that makes the book so pleasing and desirable. The subjects were probably better treated on stylistic grounds by including vase painting and on archaeological grounds by extended data.



Fig. 40. "Animals in Greek Sculpture"; Oxford Press

MID V CENTURY "FOX" IN THE BOSTON MUSEUM

LA PEINTURE SEFEVIDE D'ISPAHAN. LE PALAIS D'ALA QAPY. Par J. DARIDAN ET S. STELLING-MICHAUD. Paris, Les Beaux Arts; Van Oest, 1930.

AS a contribution to the history of Persian art, this specialized account of the fresco paintings in the Palace of Alâ Qapy in Ispahan should be read with interest by not only the student but by anyone with even a casual interest in Persian art. Although but fourteen pages are devoted to text, MM. Daridan and Stelling-Michaud have gone into their subject quite thoroughly and present it in a clear and direct manner; the twenty-one plates, excellent photographs taken by the authors, supplement the text satisfactorily.

According to MM. Daridan and Stelling-Michaud, Migeon alone in recent times has taken any notice of the great fresco paintings in Ispahan, the only city with fresco painting of the Safavid dynasty.

In the short historical survey we are reminded that Persia, having undergone successive foreign influences—Arab, Turkish and Mongol—finds her independence under an autochthonous rule only at the beginning of the sixteenth century. Under Shah Tahmasp, son of Ismail who founded the Safavid dynasty, the arts attained a perfection which lasted until the reign of Shah Abbas (1585-1629), only to decline completely after the seventeenth century.

Alâ Qapy, almost all that is left of the great palace built about 1600 by Shah Abbas, is described as a rather forbidding building. But the interior is romantic and "*dépourvu de tout tragique, tant est violente l'orgie décorative.*" There is not an inch of space in the hundred or so rooms which is not adorned with fresco painting so that the eye must make an effort to distinguish the details.

In the descriptions of the frescoes and the analyses of the motifs—those derived from Chinese and European influences and those purely Iranian—the conclusions are logical and clearly illustrated. The authors compare these mural decorations with

AWARDED The Sun CUP BY POPULAR VOTE

FOR THE MOST ATTRACTIVE
DISPLAY AT THE THIRD
INTERNATIONAL ANTIQUES
EXPOSITION.

ONE of our rooms at the recent
New York Antiques Expositi-
tion, showing an exceptionally love-
ly pair of Sheraton satinwood card
tables, a satinwood window bench,
one of a pair of satinwood fire
screens and one of a pair of painted
Hepplewhite sidechairs.



Norman R. ADAMS Incorporated

English Antiques

140 Charles Street, BOSTON

155 East 54th Street, NEW YORK

London & Bristol, England

MEMBER OF THE BRITISH ANTIQUE DEALERS ASSOCIATION—MEMBER OF THE ANTIQUE AND DECORATIVE ARTS LEAGUE, INC.

E. J. VAN WISSELINGH & C^o.



A. SISLEY

ROKIN 78/80,

AMSTERDAM,

HOLLAND

Old Furniture and Wall Decorations



Troubridge

Bohemian glass chandelier of the Louis XIV period.
47" high and 25" wide.

ISABELLA BARCLAY INC.

INTERIOR DECORATING

NEW YORK
16 East 53rd Street

CHICAGO
130 East Delaware Place



Courtesy of the Ludwigs Galerie, Munich

"LOCK IN KAHNSDORF" BY KARL SCHUCH

decorations with designs on sixteenth century carpets. The same intense floral decoration is found in miniature paintings. The motif of the Chinese "chi" border, the bird Feng-Huang, the vase and medallion are accounted for, as are the flowering tree, the rosette and the vine leaf. However, *"la veine iranienne se manifeste avant tout, dans les fresques d'Alâ Qapy, par les animaux pris sur le vif et peints dans des attitudes naturelles. On sent là toute la technique de la miniature . . ."*

Although no artist has left his

name upon these paintings, many hands evidently having taken part in their completion, MM. Daridan and Stelling-Michaud believe that they have found at Alâ Qapy, in a depiction of two lovers, a work of Riza Abbasi.

René Grousset says in his foreword that Persian art has been the object of too many general and vague studies. The merit of this monograph lies in the analysis of the elements which united to develop the classic art of Persia to its final harmonization.—ETHEL C. ELKINS.

NOTES FROM ABROAD

(Continued from page 56)

London seems to react in all corners of the world; when I was visiting the Bernheimer establishment, 3 Lenbachplatz, I naturally mentioned carpets and rugs, for which the firm has been famous throughout the last three generations, to be told that their best were in the Exhibition at Burlington House. However, in their beautiful Renaissance Hall, which has been especially constructed to show carpets and tapestries, they showed me some marvelous early specimens, with the colors that seem like jewels—ruby reds, emerald greens and sapphire blues. Some of the most beautiful were from the Court Manufactory, Cairo. I also saw for the first time specimens of the very famous rugs with the "Holbein Borders." These rugs have borders identical with those painted by Holbein in some of his portraits, and were reproduced and published by the late Dr. Bode. The Bernheimers do a great deal of interior decoration, for which they possess a huge stock of carpets, of the kind known in America as "semi-antique"—a category which Bernheimers extend back to 1830. The collection of tapestries and textiles is of extreme importance and comprises not only single specimens, but series of most of the important factories throughout the history of tapestry weaving. I saw a very rare specimen of North Saxon embroidery, dated 1380, worked in colored silks on linen squares; an antependium before

1500; a German tapestry panel dated 1514; some most beautiful specimens of Gothic velvets, and even Coptic fragments.

For their decorating department they have installed a series of empty rooms with movable walls, in which, at any time, a client can see a "set-up" of his prospective purchase. There are at Bernheimers a number of important and very varied paneled rooms; I know of no other firm where one could see at one and the same time an old oak Provençal room, with a complete set of the documents relating to lawsuits which raged round its installation from 1720 to 1780; an authentic English Adam room, with ceiling intact; a Spanish Renaissance library, with all the book fittings; a room by Schwanthaler, father of the well-known architect, removed from an old house in Munich, and a room by Percier and Fontaine, in their early days, before the great Napoleon had set the seal of his approval upon their efforts and designs. There are marvelous carvings of Gothic and Renaissance design; many series of Aubusson furniture coverings; most interesting German antique furniture of the last three centuries, and a cellar filled with old fireplaces and stoves, with most attractive accessories in wrought and carved iron. Last but not least, Bernheimers have a large department devoted to modern fabrics and reproduction furniture.—CELIA WOODWARD.



Courtesy of the Howard Young Galleries

"SOME HOLIDAY" BY LAURA KNIGHT, SOLD FROM HER SHOW

RE-DISCOVERY OF A STUART

(Continued from page 35)

Jones, and twice in 1795 by S. W. Reynolds. The smaller of the last two engravings is the one here reproduced on page 35.

The portrait of Whitefoord by Stuart was painted in 1782, the year of the peace negotiations between England and "The Thirteen United States of America." The subject was then forty-eight years of age and appears in a powdered wig.

Of the two pencil drawings, one is by Richard Cosway, and was engraved by Pierre Condé for the *European Magazine*, March 1810. It shows Whitefoord at about the same age as in the Stuart portrait. The body is straight to the front, and the head three-quarters to the right. The second drawing is by George Dance, the architect and draughtsman, and its date is given as July 6th, 1795, when Whitefoord was in his sixty-second year. It was engraved by William Daniell, and published in London in 1809. In this drawing the head and body are turned in strict profile to the right.

After Whitefoord's death, the "Society, instituted at London, for the Encouragement of Arts, Manufactures and Commerce," of which organization Whitefoord had been a member for forty-eight years, commissioned William Holl to make an engraving of the Stuart portrait. This stipple engraving was published as a frontispiece to the twenty-ninth

volume (1812) of the annual *Transactions* of the society. It is, as can be seen from the reproduction on page 35, a good piece of work and follows the oil portrait in every detail. The lettering states that it was engraved "from an original painting by Stuart in the possession of Mrs. Whitefoord." As neither the Stuart nor the Reynolds portrait of Whitefoord was included in the sale of his collection, we can assume that they continued in the ownership of his widow. The next, and last, printed reference to the Stuart portrait is to be found in the catalogue of an exhibition of paintings, held in Suffolk Street, London, in 1834. The owner's name is given as Mr. W. Nicol, so it must be concluded that by that time the picture had left the possession of the family, unless Mr. Nicol was a relation of Mrs. Whitefoord, possibly a son-in-law. At any rate, after 1834 the whereabouts of the portrait were unknown to all writers on Stuart. Mason, in 1879, records it only from the catalogue of the Royal Academy. The late Charles Henry Hart searched England in 1914 for a number of recorded but lost Stuarts, among them the portrait of Whitefoord, but met with no success. The late Lawrence Park was in correspondence with direct descendants of Whitefoord about eight or ten years ago, but they were unable to give any information or clues. The logical con-

Subtle colors, too lovely
to fade... and guaranteed
permanent in

ORINOKA



Simplicity in window treatment,
depending on color for its interest;
from the Orinoka booklet.

SUNFAST DRAPERIES

PERHAPS it is a room whose complete simplicity is its greatest charm. Then color will be of utmost importance to it. Color will give it life and spontaneity. Perhaps it is a room of undeniable elegance... a room in which color must be used with consummate art.

In either case, you will be most exacting about the quality of your draperies... for they, more than any other element in your color plan, are subject to fading.

Orinoka Sunfast Draperies assure you of absolute color-permanence. The colors you select may seem too fragile to endure a month, but, remember they are *guaranteed*. Those softened, delicate tints have been obtained by a special process of dyeing perfected by craftsmen of The Orinoka Mills. They cannot fade. You may identify Orinoka Sunfast Fabrics by the guarantee on every bolt. It reads: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or to refund the purchase price."

Would you like our color-booklet, showing twelve new interiors assembled by a noted decorator? Send 10 cents and the coupon. We shall be glad to return, with the booklet, the name of a nearby dealer who will show you Orinoka fabrics in all their *real* beauty. The Orinoka Mills, 183 Madison Avenue, New York City.

ORINOKA SUNFAST

Draperies... colors guaranteed sun and tubfast

THE ORINOKA MILLS, 183 Madison Avenue, New York City

Gentlemen: I should like a copy of the Orinoka booklet, "Draperies and Color Harmony." I am enclosing 10 cents.

Name _____

Street _____

City _____ State _____ 1122

KNOEDLER



"MADONNA AND CHILD" by PETRUS CHRISTUS

PAINTINGS

OLD and MODERN

ENGRAVINGS

ETCHINGS

14 East 57th Street
NEW YORK

PARIS

CHICAGO

LONDON

17 Place Vendome

622 S. Michigan Ave.

15 Old Bond St.



Courtesy of the Grand Central Galleries

"NUDE," BAS-RELIEF BY DANIEL LOCKWOOD RUMSEY

clusion seemed to be that the painting had either met with some misfortune and was lost forever, or that it was in some out-of-the-way place, and possibly hidden under an erroneous attribution.

It is not for the first time that a portrait by Stuart, just as characteristic of his technique and style as the *Caleb Whitefoord*, has been attributed to other painters of the British school. Among the well-known cases is his splendid portrait of his countryman and fellow-artist, John Singleton Copley (since 1927 in the National Portrait Gallery, London), which as early as 1830 was engraved by W. C. Edwards for Cunningham's *Lives of the most eminent British Painters* in order to illustrate Gainsborough's work! One of Stuart's rare full-lengths is his portrait of William Grant of Congalton, painted in 1782 and exhibited as *AGentleman Skating*, at the Royal Academy, together with the *Caleb Whitefoord*. Almost a century later, and exactly fifty years after Stuart's death, that is in 1878, it was again shown at the Royal Academy and labeled a Gainsborough, although cautiously with a question mark. Being a superb piece of painting, it started much discussion in the papers of the day, as the attribution to Gainsborough was too obviously wrong. By the different critics it was assigned to Raeburn, Romney, Shee, and others, and the first one to express the opinion that it was "by the great portrait painter of America, Gilbert Stuart," was Mulgrave Phipps Jackson, son of John Jackson, the artist. The lovely half-length portrait of Mrs. Sarah Siddons (also in the National Portrait Gallery) was for years attributed to Beechey, and is reproduced in William Roberts'

monograph on that painter. In 1914 Charles Henry Hart justly reclaimed it for Stuart. The portraits of Sir Robert Liston and Lady Liston, painted by Stuart in Philadelphia about 1798, were taken by the Listons to Scotland, and later generations attributed the paintings to Raeburn. They are listed in at least three books on Raeburn, but upon their return to New York in 1920 they were recognized as Stuart's.

These errors in attribution can partly be explained by the fact that Stuart lived only twelve years in London (1775-1787) and five years in Dublin (1787-1792), with the result that he was forgotten by the succeeding generation in England and Ireland. As long as some of his European portraits are erroneously given to Reynolds, Gainsborough and Raeburn, no actual harm is done. I, for one, feel that a collector who acquires a painting claimed to be by one of these three artists, and who actually purchased a Stuart, is not a loser, but a winner. The situation assumes a very different character, when, on the other hand, English portraits by minor and obscure artists are ascribed by would-be *cognoscenti* to Stuart. Of late there has been an increased influx into this country of such mediocre pieces of painting, accompanied by glowing "certificates" from the prolific pen of a "leading British expert," whose attributions in most of these cases are an unwarranted defamation of Stuart's ability. With typical and fine examples of Stuart's art still to be seen in England (about eight are in the National Portrait Gallery), it is difficult to account for the incongruity of such opinions.

EXHIBITIONS

(Continued from page 57)

the Wildenstein Galleries, a painting by Cézanne of Zola and Paul Alexis, strong men if we are to judge by the artist's account. From the Knoed-

ler collection is *La Songeuse* by Renoir. The Cincinnati Museum contributes a painting by Speicher and Mrs. Charles Shipman Payson

HERMANN BALL—PAUL GRAUPE

BERLIN W. 10, TIERGARTENSTRASSE 4

*Will sell at auction
on April 24th and 25th, 1931*

THE COLLECTION OF

DR. WENDLAND-LUGANO

*Paintings—Drawings—Prints by old and
modern masters—Middle age sculptures—
French furniture Louis XV and Louis XVI
epoch—French and Italian Bronzes—
Asiatic objects of art—Carpets—Velvets*

ILLUSTRATED CATALOGUE: 10 MARKS



BALDUNG GRIEN



PAIR OF BLACK AND GOLD ENGLISH REGENCY CHAIRS

M^cMILLEN INC.

INTERIOR ARCHITECTS, DECORATORS

148 EAST 55TH STREET, NEW YORK

THE APRIL ISSUE OF THE PRINT
COLLECTORS QUARTERLY CONTAINS
ARTICLES ON AUGUSTIN DE SAINT
AUBIN BY ERIC FRANCIS ENGRAV-
INGS AFTER ALLAN RAMSAY BY
KENNETH SANDERSON SELF-POR-
TRAITURE IN ETCHING BY E. L:
ALLHUSEN AND THE ETCHINGS OF
IAN STRANG BY R. A. WALKER: THE
ANNUAL SUBSCRIPTION IS FOUR DOL-
LARS FIFTY CENTS POST FREE FROM
THE MANAGER TEN BEDFORD
STREET LONDON WEST CENTRAL TWO

The NEWHOUSE GALLERIES



Oil Painting

50" x 40"

MRS. RICHARD BATE
BY
SIR GODFREY KNELLER

PAINTINGS



New York
11 EAST 57TH STREET

St. Louis
484 N. KINGSHIGHWAY



Courtesy of the American Art Association Anderson Galleries and the Balzac Galleries

CHAGALL'S "L'EGLISE," LENT TO THE ART DEALERS' SHOW

a *Portrait of a Child* by Sargent. Mrs. Martin B. Saportas lends Orpen's portrait of herself; Mr. Percy R. Pyne, a self-portrait by John.

A score of paintings will hang in this show, portraits done by some fifteen artists who have worked within a generation. High quality, variety in the number of points of view represented, and a definite focus as to subject give the exhibition a challenging interest.

DURING the month of April there will be held the first public showing of the sculpture of Daniel Lockwood Rumsey at the Grand Central Galleries. Mr. Rumsey is a cousin of the late Charles Cary Rumsey, and, since his work at Harvard as an associate for three years in John Wilson's course in sculpture, his reputation as an artist has been steadily growing. Subjects from Western ranches, bronco busters, Indians and wild animals reflect his interest in the out-of-doors. He has also done a number of nude figures and reliefs, one of the latter being reproduced on page 72.

Included in the exhibition is a study for one of the panels for the new eleven million dollar bridge that will be erected between Buffalo and Niagara Falls.

THERE is an exhibition of twenty modern American pictures at Demotte's, the first French gallery which has made a real effort to show some of the best modern American artists. There is bound to be some difference of opinion when ten artists are selected out of the wide,

wide world, but Mr. Samuel M. Kootz has chosen in a manner that will certainly call forth praise.

From the collection of Mrs. John D. Rockefeller, Jr., comes *Parade* by Peter Blume, a picture soundly, even architecturally, constructed, sober and thoughtful. Mr. Sidney Janowitz is lending another picture by the same artist, while from Mr. W. S. Schwabacher comes a Preston Dickenson *Still Life* in his best manner. The feeling and technical skill one always finds in this artist may be seen in it as well as in another of his pictures from the collection of Mr. Sturgis Ingersoll called *Quebec Street*. The delicacy and animation of Yasuo Kuniyoshi are implicit in *Strong Woman and Child*, and *Bouquet and Stove*. Charles Sheeler's *Upper Deck* is as sparkling as the *Bremen* on her maiden trip.

Charles Demuth is represented, and Benjamin Kopman, Georgia O'Keeffe, Niles Spencer, and Max Weber. Morris Kantor's *Haunted House*, a harmless New England living room with flash-backs in its history that are somewhat terrifying, is perilously near telling a story, a practice usually abhorred in these circles. The following galleries, in addition to the private collectors mentioned before, have cooperated in bringing together the work of the ten important American artists in this exhibition: An American Place, the Daniel Gallery, the Downtown Gallery, J. B. Newmann and the Frank K. M. Rehn Gallery.

AT the Balzac Galleries is a fine showing of paintings by Vla-

• Antiques •



A ball and claw foot, block front New England bureau of very unique size:—36 inches by 20 inches and 30½ inches in height. Untouched condition with original brasses. This unusual piece is representative of the choice collection now being shown to collectors and the trade.

KAUFMAN • Antiques

238 NEWBURY STREET BOSTON, MASS.



The Road—Winter

Large folio lithograph in colors.
N. Currier, 1853.

THE ROAD—WINTER

with Mr. and Mrs. Currier jingling quaintly along in their graceful open "shell," was one of the high spots of the Francis P. Garvan sale in New York this winter. The Old Print Shop offers an impression of this rare print and one of its companion, "The Road—Summer," in a matched pair. These are delightful Curriers, ideal for a country house.

Inquiries invited

The OLD PRINT SHOP

Harry Shaw Newman

150 Lexington Ave. at 30th St., New York



Pieter Bruegel the Elder

Drawing

SALE XLV—MAY 4th to 6th, 1931

THE COLLECTION OF
COUNT R. de V.

*Valuable Drawings and Engravings
by the old Masters*

RICHLY ILLUSTRATED CATALOGUE: 5 MARKS

HOLLSTEIN & PUPPEL

BERLIN W. 15, KURFÜRSTENDAMM 220/1

Cable Address: Altgraphik Tel. Adr. Bismarck 1105

OLD ENGLISH SILVER
and Reproductions of Quality



RAMSHEAD BASKET AND STAND BY WAKELIN AND TAYLOR—LONDON 1789

HOWARD & CO.

Established 1866

18 EAST 56 STREET — NEW YORK

CASIRO BLOCK — NEWPORT

LOUIS XVI

In 1719 and 1748, respectively, excavations of Herculaneum and Pompeii, flourishing centers of Graeco-Etruscan culture, aroused world-wide interest in the art and architecture of these "cities of dreadful destiny" and exerted a far-reaching influence upon the revival of classicism that prevailed throughout the Louis XVI period . . .



THIS entrance hall represents the almost absolute chastity that formed a primary principle in Hellenic design and was admirably re-interpreted by Louis XVI decorators . . . The noble aspiring sweep of the stairway—the austere grandeur of the treatment—are instinct with the spirit of a time when men had the mind and means to contemplate the glories of the goddess Beauty . . . The flooring and border inlays are of Languedoc and Hauteville marble . . . The walls are of reconstructed Caen stone . . . Of particular note is the achievement of the soaring symmetry manifested in the stairway's outer support . . . The wrought iron railing, inspired by that in the Chateau at Ivry sur Seine, is in graceful accord with the *lanterne* . . . The above setting indicates the scrupulous allegiance to detail that identifies all restorations by Carlhian.

CARLHIAN OF PARIS, INC.

DECORATORS OF INTERIORS

598 MADISON AVENUE, NEW YORK

CARLHIAN-PARIS-6 BIS AVENUE KLÉBER

CARVINGS • ANTIQUES • SAVONNERIES • OLD WALL PAPERS
OLD FRENCH BOISERIES • IMITATION CAEN STONE • SILKS
CARPETS • REPRODUCTION FURNITURE • PAINTING AND GILDING



Courtesy of the Renaissance Galleries, Philadelphia

"CALM," BY LA CROIX DE MARSEILLES, DATED 1761

minck, nineteen pictures of quite unusual variety of subject and very well chosen, for there is hardly a painter in Paris whose work is more uneven in quality. One looks down a number of typical Vlamminck roads, but occasionally he lets the sun shine, and it brightens up trees, roofs and billboards with a welcome glint of color. Vlamminck gets the loneliness of a small town as no one else does, and if a solitary figure is caught hastening down the village street you feel sure that nobody else will venture out of doors the rest of the day. *Notre Dame* is the most exceptional Vlamminck in the group. It is quite dramatic in quality with its twin towers dark against a luminous, almost metallic sky. The artist seems to have painted it in a sort of fury, harsh, positive, eager to put the spectator in contact with his experience.

AS if to facilitate comparison of Derain with Vlamminck, two of "Les Fauves" often bracketed, the Marie Harriman Gallery has been showing through March nine landscapes of André Derain painted last summer in the south of France. Where Vlamminck paints at fever heat Derain is deliberate and restrained, and these pictures show him at a high point of quiet power. Outstanding is his sense of design; in each of these paintings is a carefully worked out pattern. If some of his earlier landscapes have had a more tender,

romantic feeling, the canvases now on view prove that he has not lost the bold and strong simplification of his earlier phase. Here is no welter of objects tearing your attention to shreds, but a sure, calm selection.

Now as then Derain's colors are few, rusty browns and greens against the glowing blue sky of the Côte d'Azur. Having selected the smallest number of colors possible to his purpose Derain is delightful in the accomplishment of his aims. If there is monotony of color in this group, and there seems to be at first blush, it is perhaps attributable to the fact that they were all painted at one season. But they are done in the good tradition of French landscape and there is none better.

THE galleries of J. Leger and Son are inaugurating a new policy of arranging occasional exhibitions of the work of outstanding modern English artists. On April 10 the first of these will present C. R. W. Nevins and Barney Seale. Mr. Nevins's paintings were shown here about five years ago, a *Self Portrait* being now in the possession of Mr. Adolph Lewisohn. Mr. Seale, less well known in America, is a young sculptor who has a dramatic quality in his technique which has attracted a great deal of attention in London. A bronze mask of Silenus is brilliantly conceived and a good example of his talent.—JEANNETTE LOWE.



Courtesy of the Renaissance Galleries, Philadelphia

LA CROIX DE MARSEILLES' "STORM," COMPANION TO THE ABOVE

WILDENSTEIN & COMPANY

Distinguished

OLD and MODERN
PAINTINGS
WORKS OF ART

TAPESTRIES

FRENCH FURNITURE

of the 18th Century

647 FIFTH AVENUE NEW YORK

57 Rue La Boétie, Paris

HOWARD YOUNG GALLERIES



CHILD WITH PITCHER, BY JOHN OPIE, R.A.
This is a very decorative and pleasing example of Opie's portraiture of child life. This subject is perhaps a Cornish girl from the village where the artist was born. It is on canvas, size 30 by 25 inches.

OLD AND MODERN
PAINTINGS

NEW YORK LONDON
634 FIFTH AVENUE 35 OLD BOND ST.

Janssen's portrait of Lady Bowyer recently sent here from England

THE wife of the man who assisted in Dryden's translation of Virgil (Sir William Bowyer, 1st Bart. of Denham Court, Bucks) is shown here, a pretty blonde with rosy cheeks and fair, curly hair, wearing a yellow dress trimmed with a white collar and a dark breast bow and waistband.



Among several pictures sent over by our London House, this stands out both from an artistic standpoint and because of the personal associations of the sitter. Besides having married Sir William in 1634, Margaret, née Weld, was the granddaughter of Sir Humphrey Weld, Lord Mayor of London. Painted by Cornelius Janssen, 1593-1664, and certified by experts, the portrait is on a square piece of canvas, 30" x 25".

Here, in New York are many fine paintings collected by our London and Brussels houses. All who are interested in Dutch and Italian art are invited to our current ex-

hibition, which includes "The Marriage of St. Catharine," by Paolo Veronese; "Christ and the Woman of Samaria," by Carlo Dolci; "A Skating Scene," by Aart Van der Neer, and Carracci's "Self Portrait." J. Leger & Son, Inc., 695 Fifth Avenue, New York; Chicago, 1138 Lake Shore Drive; London, 13 Old Bond St., W.1; Brussels, 178 Rue Royale.

IMPORT ANTIQUE CORPORATION

ANTIQUES and OBJETS D'ART

*Including Historic Items from
the Former*

RUSSIAN IMPERIAL PALACES

PERIOD FURNITURE BRONZES
SILVER PORCELAIN CANDELABRA
BROCADES TAPESTRIES

PAINTINGS and PRINTS

Suites 501-502

485 MADISON AVENUE NEW YORK

(Continued from page 31)

*Simon Willard Hall Clock
Boston, circa 1800*

THIS clock, notable for its unusually small case, with inlaid fans, is of exceptional interest because Simon Willard's original label is pasted on the inside of the door.

ISRAEL SACK

*Specializing in American Antiques
of the Colonial Period*

85-89 CHARLES STREET BOSTON
114 EAST 57th STREET NEW YORK

takes the form of an inverted truncated cone, in which form it persisted during the seventeenth century in the so-called "Rembrandt" flagons, of Dutch origin and of which, for the sake of completeness, we illustrate two varieties. The one shown in Fig. 16 depicts a very beautiful Guild flagon of this type, some 10 inches high, in the Vetter collection. It is one of the most perfect specimens known, is dated 1648 and has a typical "Dutch" base of which we shall speak presently. Not all "Rembrandt" flagons, however, are of such classical elegance, as will be seen by a glance at Fig. 15, which shows the more homely, yet still worthy type found in the provinces; it is from the collection of Mr. Theunissen of Amsterdam. The lid of this flagon is more akin to the primitive "dished" type than to the perfect dome of the preceding example and it must remain for individual taste to decide which best conforms to the true spirit of pewter. The handle in this example shows no downward sweep and thereby agrees with late seventeenth century taste. Its origin must be sought in the southern Netherlands.

Similar in some points, and yet so different, is the typical Leyden flagon illustrated in Fig. 13. The "twin-ball" thumbpiece has taken the place of the "Dutch-erect" on the two former ones, and the lines of the body are more conformable to those of the Hanseatic flagon shown in Fig. 2. Our picture is kindly supplied by Mr. C. Rueb of The Hague, from an example in his collection.

Reverting to the purely bulbous types, a very beautiful, early sixteenth century flagon from S'Hertogenbosch, Holland, and now in the Verster collection, is illustrated in Fig. 14. Here again in this delightful little piece, the primitive features are evident, though perhaps we see them slightly on the wane, e. g., the lid fin is not so heavy and the horizontal joining of the body is clearly distinguishable. It is "sealed" both in the lid and base and the thumbpiece is in the form of two strongly stylized beasts' heads. Altogether a most pleasing possession.

What must assuredly be one of the purest pieces of pewter in existence—so far as form is concerned—is shown in Fig. 18, which relies for its decoration solely upon its beautifully

decorated handle and its unique, quasi-fleur-de-lys thumbpiece. With this lid we have left the "dished" lid for the perfect dome. Could any piece make a more simple appeal? The piece is of Silesian origin, is 10 inches in height and not later than the fifteenth century. No trace of sealing is evident from the outside. Both this piece and the one in Fig. 19 are in the collection of Herr Fritz Bertram of Chemnitz. This latter example shows another very beautiful flagon though of a somewhat later period, C. 1500. It was found in a well at Sagan, Silesia and is some 10 inches in height. The elaboration of the domed lid as also the lines around the body and the more perfectly finished thumbpiece, in the form of the "twin-hoof," all point to a later date than the last example, the "seal" disc being plainly visible in the center of the lid. A further example with elaborated, domed lid, probably fifteenth or very early sixteenth century, now in the collection of Mrs. Carvick Webster of Monkton, is shown in Fig. 17. This piece was dredged from the mouth of the River Tyne and has a very well-designed "palmette" thumbpiece.

Here we must leave the primitive bulbous-bodied flagon and turn to those other types which carry what we have designated the "Breslau" lid and, with the discussion of these Silesian flagons, we have arrived at a stage when European pewter tried, for the first time, to break from the tradition-bound simplicity of domestic pewter-types. It is remarkable that this tendency to create distinctive "show pewter" occurred in the eastern part of Germany as early as the end of the fifteenth century, whilst the rest of Europe remained faithful to sturdy primitive types. Still, the Silesian movement was fairly self-reliant in its development, entirely devoid of furtive glances at the achievements of contemporary silversmiths. It preserved its own characteristic of stability, as opposed to elegance; was very honest in technique and free from make-believe tendencies.

A century later and the era of "show-pewter" dawned with the splendid creations of the eastern French-Briot group, eagerly followed and exploited thoroughly by the Nuremberg masters who carried it to the extreme.

REVISED VERSION OF VICTORIAN

(Continued from page 43)

in New York, although it has lost one of its loveliest features in the removal of the iron balconies.

The Victorian influence is becoming stronger from day to day among leading American decorators but, as I have remarked before, it is not a literal revival. In the finest rooms I

have seen of this persuasion the best qualities of classicism have been combined with certain Victorian elements but the principal difference between the original era and its contemporary use is in the elimination of non-essentials and the conscious but highly pleasing sophistication of color.



The Ritz Tower

New York's most fashionable hotel
 Wonderfully constructed
 Wonderfully conducted
 Theodor manages the Ritz Tower
 Theodor knows everybody
 Theodor takes care of everybody
 Theodor knows the best and has the best
 The best cuisine...the best comforts
 The best attention...the best accommodations
 Those who like the best can find it

at THE RITZ TOWER
 Park Avenue at 57th Street, New York



MARIE LAURENCIN. PRINTEMPS.

DURAND-RUEL

INC.

PAINTINGS

NEW YORK
 12 EAST 57TH ST.

PARIS
 37 AVE. DE FRIEDLAND

VAN DIEMEN GALLERIES



"Portrait of the famous singer, Farinelli," by Jacopo Amigoni

OLD MASTERS

21 East 57th Street
 NEW YORK CITY

Amsterdam
 Rokin 9

Berlin. W9
 Bellevue Strasse. 11A



The Warwick has

a marvellous cuisine . . perfection of
 service . . convenient location . .
 attentive management . . delightful
 rooms and suites . . a homelike
 character . . an exclusive clientele

You will enjoy

The Warwick

A TRANSIENT AND FAMILY HOTEL
 65 WEST 54th STREET, NEW YORK CITY

BUT PLEASE TELEGRAPH AHEAD FOR RESERVATIONS
 ACCOMMODATION AT THE WARWICK IS MUCH IN DEMAND



CARVED OAK PULPIT IN ST. LUKE'S CATHEDRAL, ORLANDO, FLORIDA
Architects: Frohman Robb & Little, Boston, Mass.

THE Ecclesiastical and Memorial Carvings of Lualdi & Drew, Inc., are recognized in this country and abroad as exceptional expressions of the highest art in their respective spheres. Their liturgical correctness and their authentic designs are emphasized by the superb degree of craftsmanship with which they are executed.

These Sculptural Masterpieces in Stone or Wood or in Combination with Glass and Mosaic consist of Altars, Pulpits, Baptismal Fonts, Altar Railings, Cemetery Memorials and Special Sculpturing for Public Buildings and Fine Residences.

Original designs of Architects and Interior Decorators are completed with fine attention to detail. Designs to meet your ideas and appropriation will be gladly submitted without obligation.

Interesting photographs of recent work sent on request.

Architects, Decorators, Collectors and Individuals will also be interested in our Boston Galleries of Italian Antiques — where authoritative Furnishings from the Twelfth to the Seventeenth Centuries are obtainable. Please state particular objects that interest you in writing and we will gladly send prints and prices.



BRONZE
FOUNTAIN
GROUP
TWENTY-SIX
INCHES HIGH

LUALDI & DREW, INC.

11 NEWBURY STREET, BOSTON, MASS.
CAMBRIDGE, MASS. and FLORENCE, ITALY



Courtesy of the American Art Association Anderson Galleries

"MADONNA" BY MARCO D'OGGIONO; EHRRICH SALE, APRIL 2

AUCTION SALES

(Continued from page 61)

and a Degas pastel, *Le Bain*, 25,000 francs from Thouin.

PARIS. The big event at the Hôtel Drouot in April is the sale of old books including many valuable first editions and bindings which will take place April 27, 28, 29 and 30. The six hundred or so volumes in this sale formed the French romantic section of the great library of M. Robert Schuhmann.

There is a *Paul et Virginie*, published by Curmer, in 1838, beautifully bound by Marius Michel with the original cover and several of the original drawings by Tony Johannot, from which the cuts which illustrate the book were made.

Among first editions are Hugo's *Notre Dame de Paris*, Gosselin, 1831; Merrimée's *Clara Gazul*, Sautelet, 1825; Hugo's *Chants du Crepuscule*, Renduel, 1835; with an unusual binding of the period, consisting of long, vertical bands of red Morocco and marbled paper in peacock colors; and a fine edition of Molière, (1821), printed on vellum and bound in Morocco by Doll, with a bronze medallion of Molière himself inset in the cover.—H. McC.

FRANKFORT. At the end of this month the auction house of Hugo Helbing will sell certain art-collections from two German museums. Rhenish and Saxonian stoneware includes some exceptionally large star and puzzle jars.

Among the pewter-vessels are interesting Swiss plates, early jars and guild-flagons, and glass is present in beautiful enameled jars and Venetian glass. An interesting part of this sale contains antique jewelry from Greece and Etruria.—D. L.

BERLIN. As already mentioned in the last issue the well-known Stroganoff collection from Leningrad will be sold at Lepke's Kunstauktionshaus on May 12th and 13th.

Among the Dutch paintings we find names like Rembrandt, Van Dyck and Rubens. By Rembrandt there will be *Christ and the Samaritan Woman*; by Van Dyck, four works. French painting is to be represented by Boucher's *Triumph of Venus* and *Toilette of Venus*, and by the works of Poussin, Claude Lorrain and Vigée-Lebrun. Romney's *Lady Woronski with her Daughter*, the subject was the wife of the Russian Ambassador in London, is first among the English pictures.—D. L.

NEW YORK. The *Madonna and Child* by Marco d'Oggiono, shown above, is included in the collection of the Ehrich Galleries to be sold at the American Art Association Anderson Galleries on April 2. About eighty works by old masters, the majority of the eighteenth century with some seventeenth century paintings and a few primitives, will be sold. Gainsborough's portrait of Ralph Leicester, *The Tender Father*



Are
You

Making Travel Plans?

Intriguing pamphlets and folders printed both here and abroad may be seen or secured without obligation through International Studio's Hotel and Travel Bureau.

Make your plans leisurely at home or visit the Bureau. We can help in many ways. Perhaps you are interested in knowing more about Banff with its splendid new golf course, or about Lake Louise and Alaska. Or perhaps the Manor Richelieu at Murray Bay and the Chateau Frontenac at Quebec.

Or do you wish to have a delightful new folder on the International Overseas Exhibition, opening in Paris in May of this year? Whatever your curiosity about travel arrangements, we can satisfy it with accurate advice as to dates, sailings, stops, schedules, tariffs.

Come to the Bureau and consult our experienced directors in charge—or telephone or write. If writing, the coupon may be a convenient way to enable us to have the required information sent you.

Check this list. Send it to

INTERNATIONAL STUDIO TRAVEL BUREAU
572 Madison Avenue, New York City

Please have information sent me, without obligation, about:—

- | | | |
|---|---|--|
| <input type="checkbox"/> Canada | <input type="checkbox"/> Europe | <input type="checkbox"/> Bermuda |
| <input type="checkbox"/> West Indies | <input type="checkbox"/> Florida | <input type="checkbox"/> Round the World |
| <input type="checkbox"/> South America | <input type="checkbox"/> South Africa | <input type="checkbox"/> California |
| <input type="checkbox"/> Mediterranean | <input type="checkbox"/> Australia | <input type="checkbox"/> Far East |
| <input type="checkbox"/> Great Britain | <input type="checkbox"/> Alaska | <input type="checkbox"/> Hawaii |
| <input type="checkbox"/> North Cape | <input type="checkbox"/> The Riviera | <input type="checkbox"/> Russia |
| <input type="checkbox"/> Western Canada | <input type="checkbox"/> Scandinavian Countries | |

INTERNATIONAL STUDIO
TRAVEL BUREAU
WICKERSHAM 2-2800

Name.....

Address.....

.....

SEND CALL OR TELEPHONE



"The sympathetic quality of Strathmore is of great help to me."

Edwin
Henry

A SNOWY, white piece of Strathmore before you . . . not a blemish on its clear, regular surface. Such is the *pleasurable* part about using Strathmore Artists' Papers and Boards.

Then—dependable uniformity . . . piece after piece, with a surface that goes deep and stays fresh in spite of erasures. Such is the *practical* part of *always* using Strathmore Artists' Papers and Boards.

Send for a Sample Book
to . . . Strathmore Paper
Company, Dept. N-4,
W. Springfield, Mass.

"PAPER IS PART OF THE PICTURE"



STRATHMORE
Artists Paper and Boards

ELDORADO PENCIL TALKS

5B Eldorado on Cameo paper—one pencil for all tones. Hold pencil as you would charcoal. This brings the broad side of the lead down on the paper. Plenty of paper between drawing and board gives a soft, responsive surface.—ERNEST W. WATSON



Eldorado's broad versatility is demonstrated in Ernest Watson's interesting Eldorado sketches. Follow them. You will find them lively, entertaining, and instructive. Eldorado Sales Department, Joseph Dixon Crucible Company, Jersey City, New Jersey.

"LEXINGTON" SKETCH BOXES

Splendidly finished, light, compact and most convenient. No nails used in these boxes; joints are dovetailed and set with wooden pegs. Tin-lined; all hardware nickel-plated. Every Artist should have a "Lexington" Box.

No. 5, with Palette, to take panels up to 10 x 14", all complete, each \$11.00.
No. 6, with Palette, to take panels up to 12 x 16", all complete, each \$14.75.
Other Sketch Boxes from \$5.75 to \$19.00.

Sent direct if your dealer cannot supply.



WINSOR & NEWTON'S OIL COLOURS

In Double-Size Tubes—Save Money—Most Economical
(Also supplied in Single- and Students-Size Tubes)

Everything for the Artist, Student and School.

Write for folder of items interesting you, and dealer's name.

WINSOR & NEWTON, INC.

31 EAST 17TH STREET
NEW YORK, N. Y.

FLORENCE

Queen of Art
SIENA

The immortal School of Painting

PISA and LUCCA

Famous centers of Romanesque
architecture



PISTOIA—PRATO—SAN GIMIGNANO

Complete this unique vision of Art and natural beauty

SPRINGTIME REDUCTIONS IN RAILWAY FARES.

Full information free at "Movimento Forestieri," 6, via Vecchietti, Florence.

Ask for our pamphlet on Tuscany.

Or, INTERNATIONAL STUDIO Travel Bureau, 572 Madison Ave., New York

by Francis Wheatley, Lawrence's Mrs. Thomas Creasey and Portrait of a Young Girl by Greuze are in the collection.

Furniture from the House of Flayderman of Boston will be sold toward the middle of the month at the same auction house. The outstanding feature of the group of pieces assembled for the sale is the showing of the work of Samuel McIntire of Salem.

APRIL AUCTION CALENDAR

NEW YORK

AMERICAN ART ASSOCIATION ANDERSON GALLERIES, INC. Landscapes, portraits and sporting pictures of the XVII and XVIII centuries and primitives, from the Ehrich Galleries, April 2; French and English furniture, tapestries, carpets, silver, porcelain and other art objects, comprising the collections of the late Mrs. William Loring Andrews and the late Mrs. Katherine Alexander Duer Blake, April 8 to 11; American furniture and decorations, including the work of Samuel McIntire of Salem, Massachusetts, Goddard and Townsend, from the collection of the House of Flayderman of Boston, April 17 and 18; American glass collection, belonging to George S. McKearin, April 22 and 23; French and English furniture, tapestries, rugs, Old English silver and art objects, property of the estate of the late Wm. P. Clyde and other sources, April 24 and 25; prints and etchings, from the collection of the late Mrs. William Loring Andrews and other sources, in April.

BERLIN

HERMANN BALL AND PAUL GRAUPE, Tiergartenstrasse 4, Berlin W. 10. Paintings, drawings, furniture, etc., from the collection of Dr. Wendland of Lugano April 24, 25.

HOLLSTEIN & PUPPEL, W. 15. Drawings and engravings of the XV to XVIII centuries, from the collection of Count R. de V., May 4 to 6.

RUDOLPH LEPKE KUNSTAUKTIONHAUS, Potsdamerstrasse 122. Collection of Willy von Dirksen, in April; art collection from the Stroganoff Palace at Leningrad, May 12, 13.

LEIPZIG

C. G. BOERNER, Universitätsstrasse 26. The Hausmann-Blasius Dürer collection, copper plate engravings, woodcuts and color prints; drawings from the Leningrad Hermitage and other Russian collections; Dutch drawings and etchings of the XIX century, April 28, 29, 30.

FRANKFURT A. M.

JOSEPH BAER & COMPANY. Libraries of Carl Hirsch, Count Stroganoff and the Leningrad Hermitage, April 30 and May 1.

HUGO HELBIG. Art collections from two German museums, end of April.

MUNICH

HUGO HELBIG, PAUL CASSIRER OF BERLIN AND FREDERICK MULLER (A. MENSING) OF AMSTERDAM. First part of the collection of Marzell von Nemes, June 16.

PARIS

HÔTEL DROUOT. Mes. Lair Dubreuil and Henri Baudoin, auctioneers. The Robert Schuhmann collection of XIX century romantic books, including over six hundred volumes, with bindings of the period, and many rare first editions. Experts: M. Giraud Badin. April 27, 28, 29 and 30.

HÔTEL DROUOT. Me. Lair Dubreuil, auctioneer. Second sale of the library of the late M. Edouard Rahir, comprising illustrated books of the XV and XVI centuries with original bindings. Experts: M. Francisque Lefrançois, May 6, 7 and 8.

HÔTEL DROUOT. Rooms 9 and 10. Me. Henri Baudoin, auctioneer. The Gaillard Collection of Renaissance pictures, tapestry and objects of art. Experts: Messrs. Féral, Catroux and Léman. May 13.

GALERIE GEORGES PETIT. Mes. Lair Dubreuil and Henri Baudoin, auctioneers. The very important Bernard-Franck collection of XVIII century objets de vitrine. Experts: Messrs. Mannheim and Bernard. May 20, 21, and 22.

PEARSON GALLERY of SCULPTURE

7TH FLOOR
545 FIFTH AVENUE
NEW YORK



"ARAB"

By Allen Clark

Exhibition of Garden Sculpture
through April 10.

INTERNATIONAL



ART FOUNDRIES

USE

Rembrandt
COLORS

TALENS & SON
APELDOORN HOLLAND

U.S. DISTRIBUTING OFFICE IRVINGTON N.J.

BACO BATIK DYES POWDER, LIQUID

also (Recognized Standard)
BEAUTIFUL BATIK PATTERN

Write for information—Free

BACHMEIER & CO., Inc., Dept. 10
438 West 37th Street New York C

SUMMER ART COURSES

FEATURED in the School Department of this issue of INTERNATIONAL STUDIO are the advertisements of a number of Summer Art Courses offered by well and favorably known art schools.

The readers of INTERNATIONAL STUDIO who desire further information regarding the courses offered are invited to write direct to the schools or to the School Department of

INTERNATIONAL STUDIO
572 Madison Avenue
New York, N. Y.



STEAMSHIP SAILINGS • APRIL '31

DATE	FROM	TO	LINE	STEAMER
April 1	New York	Hamburg	United States	President Roosevelt
April 2	New York	London	American Merchant	American Banker
April 2	New York	Hamburg	Hamburg-American	Deutschland
April 2	New York	Bremen	North German Lloyd	Berlin
April 3	New York	Southampton	White Star	Olympic
April 3	New York	Antwerp	Red Star	Westernland
April 4	New York	Liverpool	White Star	Britannic
April 4	New York	Gothenburg	Swedish American	Kungsholm
April 4	New York	Copenhagen	Scand.-American	United States
April 4	New York	Genoa	Lloyd Sabaudo	Conte Biancamano
April 4	New York	London	Atlantic Transport	Minnekahda
April 4	New York	London	Cunard	Ascania
April 4	New York	Liverpool	Cunard	Andania
April 7	New York	Havre	French	De Grasse
April 8	New York	Barcelona	Spanish Royal Mail	Marques de Comillas
April 8	New York	Hamburg	United States	George Washington
April 8	New York	Southampton	Cunard	Mauretania
April 9	New York	London	American Merchant	American Trader
April 9	New York	Hamburg	Hamburg-American	New York
April 9	New York	Bremen	North German Lloyd	Bremen
April 9	New York	Bremen	North German Lloyd	Stuttgart
April 10	New York	Southampton	White Star	Homerick
April 10	New York	Havre	French	Paris
April 11	New York	Antwerp	Red Star	Lapland
April 11	New York	Gothenburg	Swedish American	Drottningholm
April 11	New York	Copenhagen	Scand.-American	Hellig Olav
April 11	New York	Genoa	Nav. Gen'l. Ital.	Roma
April 11	New York	Liverpool	White Star	Laurentica
April 11	New York	London	Atlantic Transport	Minnewaska
April 11	New York	London	Cunard	Alaunia
April 11	New York	Liverpool	Cunard	Carmania
April 11	New York	Marseilles	Fabre	Providence
April 13	New York	Glasgow	Cunard	Transylvania
April 14	New York	Southampton	Cunard	Aquitania
April 15	New York	Hamburg	United States	America
April 15	New York	Southampton	United States	Leviathan
April 15	New York	Trieste	Cosulich	Vulcania
April 15	New York	Bilbao	Spanish Royal Mail	Alfonso XIII
April 16	New York	Bremen	North German Lloyd	General von Steuben
April 16	New York	Bremen	North German Lloyd	Europa
April 16	New York	Hamburg	Hamburg-American	Albert Ballin
April 16	New York	London	American Merchant	American Farmer
April 17	New York	Southampton	White Star	Majestic
April 17	New York	Hamburg	Hamburg-American	St. Louis
April 17	New York	Antwerp	Red Star	Penland
April 18	New York	Oslo	Norwegian America	Stavangerfjord
April 18	New York	Copenhagen	Scand.-American	Oscar II
April 18	New York	Genoa	Lloyd Sabaudo	Conte Grande
April 18	New York	Hamburg	Hamburg-American	Reliance
April 18	New York	Liverpool	White Star	Adriatic
April 18	New York	Liverpool	Cunard	Seythia
April 18	New York	Glasgow	Cunard	Cameronia
April 18	New York	London	Cunard	Aurania
April 21	New York	Havre	French	Lafayette
April 21	New York	Southampton	Cunard	Berengaria
April 22	New York	Hamburg	United States	President Harding
April 23	New York	Marseilles	Fabre	Sinaia
April 23	New York	Havre	French	La Bourdonnais
April 23	New York	Bremen	North German Lloyd	Dresden
April 23	New York	Hamburg	Hamburg-American	Hamburg
April 23	New York	London	American Merchant	American Shipper
April 23	New York	Barcelona	Spanish Royal Mail	Manuel Calvo
April 24	New York	London	Cunard	Caronia
April 24	New York	Southampton	White Star	Olympic
April 24	New York	Rotterdam	Holland-America	Volendam
April 25	New York	Havre	French	Ile de France
April 25	New York	Copenhagen	Scand.-American	Frederick VIII
April 25	New York	Genoa	Nav. Gen'l. Ital.	Augustus
April 25	New York	Rotterdam	Holland-America	Statendam
April 25	New York	Bremen	North German Lloyd	Bremen
April 25	New York	Liverpool	White Star	Baltic
April 25	New York	London	Atlantic Transport	Minnetonka
April 25	New York	Glasgow	Cunard	California
April 25	New York	Liverpool	Cunard	Samaria
April 29	New York	Hamburg	United States	President Roosevelt
April 29	New York	Southampton	Cunard	Mauretania
April 30	New York	Bremen	North German Lloyd	Berlin
April 30	New York	Hamburg	United States	Republic
April 30	New York	London	American Merchant	American Banker
April 30	New York	Hamburg	Hamburg-American	Deutschland
April 30	New York	Southampton	White Star	Homerick
April 30	New York	Havre	French	Paris

Even the Seasoned Traveller Keeps Posted on
Frequent Changes in Foreign Travel through the
INTERNATIONAL STUDIO TRAVEL BUREAU
572 Madison Avenue - - - New York
Telephone Wickersham 2-2800



ON TO GERMANY FOR Grandeur Brilliance Beauty

The proud and free Hanseatic City of Bremen is one of the gateways to the romance of all Germany; and like its own huge statue of the paladin Roland, stands guard over the treasures of the past. Medieval splendor and modern progress unite in a magnificence of achievement: the Great City Hall and many famous ancient buildings blend picturesquely with the Böttcherstrasse with its daring modern architecture and its fascinating shops. And to other German cities the traveler speeds in luxurious express trains to enjoy the vibrant harmony of past and present. Berlin, Hamburg, Frankfurt, Nuremberg, Cologne, Augsburg, Würzburg, Munich. Honest prices, no visa fee, no landing charges. Write name and address on margin for Illustrated Booklet No. 14. GERMAN TOURIST INFORMATION OFFICE, 665 Fifth Avenue, New York, N.Y.



Rathaus in Bremen

“Going to Europe” means going to
GERMANY

The Collector's Exchange

A DEPARTMENT FOR THOSE WHO WISH TO BUY, SELL OR EXCHANGE ANTIQUES, OLD OR RARE BOOKS, PRINTS, MAPS, AUTOGRAPHS, PICTURES, STAMPS, COINS.

Rates and Terms: Advertisements must be paid for when submitted at 15 cents per word for each insertion; minimum charge \$3.00. Count each word, initial or whole number as a word, complete name as one word and complete address as one word. Copy must be in by the 10th of the current month for the issue of the succeeding month.

For additional information, address
**THE COLLECTOR'S EXCHANGE
INTERNATIONAL STUDIO**
572 Madison Ave. — New York

Antique and Modern Guns, pistols, swords, morions, halberds in 1931 catalog, 364 pages, illustrated for 50 cents. Francis Bannerman Sons, 501 Broadway, New York City.

Collection For Sale: Over 20,000 articles, century in collecting. Will sell as whole or separately. Thirteenth Century—Korean Silver inlay iron Temple incense box—flag mounted extraordinary. Fifteenth Century wood-panel painting, "Rape Sabine Women." Sixteenth Century, "The Scrap." Other rare paintings and articles of virtu. Lewis A. Walter, Walter Building, 237 W. Main, Louisville, Ky.

Collection 535 Civil War patriotic envelopes, 50 covers stamped, used; pair 9½" Bennington candlesticks, \$75.00; Stoddard plate, \$40.00. Write Norval Stewart, Binghamton, New York.

Furniture. Open and closed arm-chairs, sofas, tables, bureaux, spool beds, card tables. A general line at wholesale prices. H. B. Kaler, Washington, Maine.

Old Chinese Porcelains for sale. June Cole, 156 East 56th Street, New York. Plaza 3-0075.

Paintings: Restored. Cleaned. Re-varnished. Relined. Transferred. Expert. References: Museums, Dealers. Collectors: Odger Roust, 620 Lexington Avenue, New York. Telephone: Wickersham 2-7526. Member of Antique and Decorative Arts League.

Quilts. Copies of quaint patchwork or lovely appliquéd Colonial spreads, elaborately quilted by hand. \$20 up. Photographs. Colonial Quilt Shop, Forest Park, Ga.

Russell, John—1745-1806. Two beautiful authenticated pastels. Portrait "Madame Jackson," "Portrait of an English Lady." Ruth Albert & Elsie Alsberg, Inc., 745 Madison Avenue, New York, N. Y.

Sketches, originals in oil and water color for sale by artist, from \$4 each. Selection sent on approval. R. B. Kennedy, 9 Hemingway Road, East Saugus, Mass.

Victoria Coronation Cup Plate. Stiegel enamelled mug; set of early sapphire blue glass, pineapple design; sportsman's bottle, huntsman, reverse fisherman. Katherine Purdy, 128 East 34th Street, New York, N. Y.

APRIL ART CALENDAR

NEW YORK

ARTHUR ACKERMANN AND SON, 50 East 57th St. Old English sporting prints.

THOMAS AGNEW & SONS, 125 East 57th St. Paintings, drawings, and engravings by Old Masters.

AMERICAN ART ASSOCIATION ANDERSON GALLERIES, 30 East 57th St. Paintings by old and modern masters, in the possession of New York art dealers, for the benefit of the Women's Fund Committee of the Emergency Unemployment Committee, to April 4

BALZAC GALLERIES, 102 East 57th St. Paintings by Tchelitcheff, Berman, Berard and Leonide, to April 9.

JOHN BECKER GALLERIES, 520 Madison Ave. Paintings by Georges Annenkov, March 27 to April 14; photographs by Walker Evans, Margaret Bourke-White, Ralph Steiner, April 14 to May 2.

BELMONT GALLERIES, 137 East 57th St. Paintings by Old Masters.

BOWER GALLERIES, 116 East 56th St. English XVIII century portraits.

BROWNELL-LAMBERTSON GALLERIES, 106 East 57th St. Paintings and water colors by Faber, Foy, Dirks and Liberti, to April 4; group show by "The Islanders," April 6 to 25.

DR. OTTO BURCHARD GALLERY, 13 East 57th St. Early Chinese sacrificial bronzes and Buddhist sculpture.

ERIC CARLBERG GALLERIES, 17 East 54th St. English XVIII century portraits and sporting prints.

THON J. DAMON GALLERIES, 52 East 56th St. Eastern Mediterranean art.

DEMOTTE, Inc., 25 East 78th St. Twenty modern American pictures, to April 11.

DOWNTOWN GALLERY, 113 West 13th St. Recent paintings in oil and water colors by Stuart Davis, to April 19; plaster caricatures of famous Americans by Peggy Bacon, April 23 to May 1.

A. S. DREY, 680 Fifth Ave. Paintings by Old Masters.

DURAND-RUEL GALLERIES, 12 East 57th St. Paintings by Marie Laurencin, to April 4; paintings by Braque, April 6 to 25.

EHRRICH GALLERIES, 36 East 57th St. Hand-woven linens and table decorations, to April 15; garden furniture and flower paintings, April 15 to 30; second annual exhibition of American miniatures, through April.

FIFTY-SIXTH STREET GALLERIES, 6 East

THE BROWNE ART CLASS

PROVINCETOWN, MASS.

INSTRUCTOR

GEO. ELMER BROWNE, N. A.

WRITE FOR CIRCULAR E.

BOX 453

PROVINCETOWN, MASS.

FRANK SWIFT CHASE

Classes in Landscape Painting

NANTUCKET, MASS.

July and August

Old Town and Harbor, Rolling Moors and the Sea. For information address Woodstock, N. Y.

Taylor Art School

Saugatuck, Michigan June to Sept.
Advanced Portrait Class. Wellington J. Reynolds
Outdoor Figure Class } ...Cora Bliss Taylor
Landscape }
Still Life }
Children's Department...Dorothy De Haven
Evening Sketch Class
Write for Circular c/o Cora Bliss Taylor
Saugatuck, Mich. Box 315

Directory of Fine Schools

THE BOOTHBAY STUDIOS SUMMER SCHOOL OF ART

BOOTHBAY HARBOR · COAST OF MAINE

LANDSCAPE · PORTRAIT · MARINE
ETCHING · DESIGN · BLOCK PRINTING
NORMAL · INDUSTRIAL · COMMERCIAL ART
POTTERY · JEWELRY · CRAFTS · COLOR

FACULTY AND LECTURERS

FRANK ALLEN · DIRECTOR ART EDUCATION · CRANBROOK FOUNDATION

JAMES C. BOUDREAU · DIRECTOR FINE ARTS · PRATT INSTITUTE

MARY C. SCOVEL · DIRECTOR TEACHER TRAINING CHICAGO ART INSTITUTE

ELAINE HALPIN · FINE ARTS · BROOKLYN POLYTECHNIC

WILLIAM L. LONGYEAR · PROFESSIONAL CONTACTS PRATT INSTITUTE

FRED C. THOMPSON · MASSACHUSETTS SCHOOL OF ART

RUTH E. ALLEN · POTTERY · CRANBROOK FOUNDATION

OLGA ROSS HANNON · ART DIRECTOR · MONTANA STATE COLLEGE

VERNON SHORT · ETCHING · PRATT INSTITUTE

LOUIS C. PEDLAR · ADVERTISING · NEW YORK CITY

AN ACCREDITED SCHOOL · SIX WEEKS

JULY 6 TO AUGUST 14 · CATALOG

DESCRIBES FACULTY · COURSES · CREDITS

EDWARD DUFNER, N. A.

SUMMER PAINTING CLASSES

"MR. DUFNER WILL CONDUCT TWO CLASSES AT THE BOOTHBAY STUDIOS · DURING THE MONTHS OF JULY AND AUGUST · A CLASS FOR PROFESSIONAL ARTISTS AND ADVANCED STUDENTS · A CLASS FOR BUSINESS MEN · CONTINUING HIS NEW YORK CITY CLASS
For information regarding THE BOOTHBAY STUDIOS and Mr. Dufner's classes Address Frank Allen · Director · Lone Pine Road · Bloomfield Hills · Michigan

BROADMOOR ART ACADEMY

28 West Dale St.
COLORADO SPRINGS, COLORADO

SUMMER SCHOOL

June 8th to August 29th, 1931

FACULTY

BOARDMAN ROBINSON Willard Nash
Life Landscape

Write for Catalogue

The Pennsylvania Academy of the Fine Arts

Broad and Cherry Streets
Philadelphia, Pa.

OLDEST FINE ARTS SCHOOL IN AMERICA

Drawing, Painting,
Illustration, Sculpture.

Illustrated Booklet

Address Eleanor A. Fraser, Curator.

EASTPORT SUMMER SCHOOL OF ART

EASTPORT, MAINE

GEORGE PEARSE ENNIS

DIRECTOR AND INSTRUCTOR OF PAINTING

ROBERT C. CRAIG, Teacher Training
HILTON LEECH, Etching

July 1st to August 26th

FOR INFORMATION
AND CATALOG ADDRESS

Gladys Atwood Ennis

67 West 87th Street N. Y. City

After June 15th, Eastport, Me.

HENRY B. SNEL SUMMER ART CLASS VENICE

With travel in Italy to include the galleries of Florence and Rome
\$655.00

July 3rd—September 13th

Send for descriptive announcement to

THE BOYD TOURS, INC.

724 FIFTH AVENUE
NEW YORK



THE SCHOOL OF FINE ARTS

DISTINGUISHED classes in Drawing, Painting, Modeling, Design, Illustration, Interior Decoration, Costume Design, Crafts, Academic department. Practical work under creative instructors. Limited classes. Problem method. Evening courses. Summer School in Italy. Catalog. C. S. Brodeur, Business Manager, 234 Beacon Street, Boston, Mass.

VESPER GEORGE

School of Art 300 Students
PROFESSIONAL COURSES
FOR EARNEST STUDENTS

Profusely Illustrated Booklet

BOSTON SUMMER
SCHOOL

44 St. Botolph Street, Boston

GRAND CENTRAL SCHOOL OF ART

Individual talent developed by successful modern artists. Courses in Painting, Drawing, Etching, Sculpture, Commercial and Applied Arts and Interior Decoration. Summer sessions in Provincetown and New York City.

Catalogue.

7008 Grand Central Terminal, New York City

Directory of Fine Schools

BETTER THAN ART SCHOOL METHODS

Artists turn failure into success by new method due to 30 years in Art Museum and State Art Schools, Boston.

SUMMER ART SCHOOL

saves years by preparing you to enter highest art school classes in illustration, portraiture, landscape. Anyone may paint from nature without copy or theory by this visual way to modern values and color. Home Courses give more than personal instruction by old methods.

A. K. CROSS ART SCHOOL

Boothbay Harbor, Maine
All the year

SUMMER SCHOOL OF PAINTING

At SAUGATUCK, MICH.

Under the auspices of
THE ART INSTITUTE
ALUMNI ASSOCIATION

June 29 to August 29

Instructors

FREDERICK F. FURSMAN
ALBERT KREHBIEL

Classes in Landscape and Figurepainting, Drawing, Composition and Color.

For catalogue, address

Secretary, Summer School of Painting, Saugatuck, Mich.



MASTER INSTITUTE
OF ROERICH MUSEUM
Music—Painting—Sculpture
Architecture—Opera Class
Ballet—Drama—Lectures
Courses in Painting and Drawing
based on Dynamic Symmetry.
Enrollment now open—
Send for Catalog "I."
110 RIVERSIDE DRIVE, NEW YORK CITY
Clarkson 2-1717 Academy 2-3860

WEBSTER ART SCHOOL

PROVINCETOWN, MASS.

Figure: Landscape: Composition
Booklet on Color, 50 Cents

THE NEW YORK SCHOOL OF INTERIOR DECORATION

578 MADISON AVE. NEW YORK

SHERRILL WILSON, DIRECTOR
PRACTICAL TRAINING COURSE
Summer Term Starts July 6th
Send for catalog 18-R

HOME STUDY COURSES
Start any time—Catalog 18-A

OTIS ART INSTITUTE

SCHOOL OF FINE AND APPLIED ARTS
MAINTAINED BY THE COUNTY OF LOS ANGELES
A DEPARTMENT OF THE LOS ANGELES MUSEUM
DI WILSHIRE BOULEVARD—LOS ANGELES—CALIFORNIA
Thirty-eight classes beginning and advanced,
work outdoors or indoors 12 months in the
year. Date of entrance and period of study
optional. A genuine Art Spirit pervades this
art school. Illustrated catalog sent upon request.

CHOUINARD SCHOOL OF ART

Hans Hofmann, renowned German painter, will hold classes beginning March 23. Literature upon request.

741 SOUTH GRANDVIEW
LOS ANGELES, CALIFORNIA

WALTER GOLTZ

Classes: Landscape Painting

WOODSTOCK, N. Y.

JUNE 15 to SEPT. 15

ADDRESS WOODSTOCK, N. Y.



THE SCHOOL OF COLOR

32nd YEAR

SCIENTIFIC
ANALYSIS OF COLOR
FOR THE ARTIST

Season

JULY and AUGUST

THE BRECKENRIDGE SCHOOL

East Gloucester OF PAINTING Massachusetts

The School of New England where a delightful climate, picturesque surroundings and a complete school equipment combine to provide the student with a perfect environment

Classes: Drawing and Painting from the Costumed Model, out-doors or in, Landscape and Marine Painting, Portrait, Still Life and Composition

Instructor: HUGH H. BRECKENRIDGE

Senior Instructor in Drawing and Painting, Pa. Academy of the Fine Arts, Philadelphia

For illustrated circular address R. G. BRECKENRIDGE, Fort Washington, Pa., until June 1st, after which date, 50 B. Rocky Neck Ave., East Gloucester, Mass.



PENNSYLVANIA MUSEUM'S SCHOOL OF INDUSTRIAL ART

PREPARATION for professions in art as related to industry. Emphasis on fundamentals and individual expression in art. Design and its application to industrial and commercial projects. Research and practical experience. Day School—4-year course. First year class limited to 175. Evening classes. Art Department and Textile Department. Catalogs.
334 S. Broad Street, Philadelphia

California School of Fine Arts

(Formerly Mark Hopkins Institute)

SAN FRANCISCO

Spring Term
Now in Session

Professional courses in painting, design, Normal and applied arts.

Write for catalogue

LEE F. RANDOLPH, Director

ART SCHOOL OF BOSTON UNIVERSITY

Vocational art. 4-year course with certificate. 5-year course with B. S. in Education. Saturday morning classes for high school students. 10 minutes from heart of Boston. Dormitory. Privileges of University life. Catalog.

Dean A. H. WILDE, 97 Huntington Ave., Boston, Mass.

DESIGNERS ART



DRAWING, PAINTING,
DESIGN—DAY CLASSES

July Course in School Arts Training, under direction of Frederick W. Reid. For Catalog, Write Ludwig I. Frank

376 Boylston Street Boston, Mass.

ART ACADEMY OF CINCINNATI

Founded in 1869



The endowment permits moderate tuition fees. Day and night classes. Courses in drawing, painting, modelling and design. Emphasis placed on professional training in the fine and applied arts. Students have access to the museum and to a well equipped library. For further information address Walter H. Siple.

ART ACADEMY

EDEN PARK

CINCINNATI, OHIO

SCHOOL OF THE MUSEUM OF FINE ARTS

Drawing, painting, modeling, design, museum research, jewelry, metal work, illustration. Free use of galleries, collections and library of Boston Museum of Fine Arts. Traveling scholarships. 53rd year. Illustrated booklet. BOSTON, MASS.



Scott Carbee School of Art

Instructors: Elwyn G. Gowan, Design and Interior Decoration; George E. Lambert, Jr., Commercial Art; William F. Stecher, Illustration; Scott C. Carbee, Fine Arts—and Assistant Teachers. Write for Catalog A.

126 Mass. Ave., Boston

Kenmore 2547

THE CLEVELAND SCHOOL OF ART

Courses in the Fine and Applied Arts. Studios for 450 day students. Evening and Summer courses. 41 instructors. 48th year now in session.

CLEVELAND, OHIO



Spend Your Summer In Delightful California

Over thirty stimulating courses in the arts and crafts will be offered by this state-accredited college of art in its

25th annual

SUMMER SESSION

June 22 to July 31, 1931

Write for summer session circular

F. H. MEYER, Director

Broadway at College Ave., Oakland, Cal.

The Pennsylvania Academy of the Fine Arts COUNTRY SCHOOL


(Open All Year)

Chester Springs, Chester County, Pa.
(26 Miles Northwest of Philadelphia)

Register now for Spring and Summer Classes.
Landscape, Life, Portraiture, Still Life
Decoration, Illustration and Sculpture.
Modern Studios and Dormitories.
Resident Instructors.
Tennis, Swimming, etc.

EUROPEAN SCHOLARSHIPS

Write for Circular to D. ROY MILLER
Resident Manager



PRATT INSTITUTE
School of Fine and Applied Arts, Brooklyn, New York
Pictorial Illustration, Advertising Design, Fashion Illustration, Interior Decoration, Industrial Design, Teacher Training, Architectural Construction, Architectural Design. 37 Studios. 94 Instructors. 44th Year. Catalogue.
JAMES C. BOUDREAU, Director

WILMINGTON ACADEMY OF ART

WILMINGTON, DELAWARE

Stanley M. Arthurs Douglas Duer
Ida Evelyn Macfarlane Gayle P. Hoskins
M. A. Renzetti Frank E. Schoonover
Andrew Doragh N. C. Wyeth
Henryette Stadelman Whiteside, Director
Catalogue on request.

The Traphagen School of Fashion

Intensive Six Weeks Summer Course Under direction of Ethel Traphagen
All phases from elementary to full mastery of costume design and illustration, textile and stage design taught in shortest time consistent with thoroughness. Day and Evening Courses. Sunday Nude Drawing and Painting Class. Incorporated under Regents. Certificates given. Our Sales Department disposes of student work. Send for Catalog I.
1680 Broadway (near 52nd St.) New York

MASTER SCHOOL OF INTERIOR DECORATION of WASHINGTON

1206 Eighteenth Street, N.W.

RUDOLPHE DE ZAPP, Director

Booklet on Request

Practical Instruction and Training by Experts



PHOENIX ART INSTITUTE

Faculty of outstanding artists as Thomas Fogarty, Franklin Booth, Walter Beach Humphrey, Walter Biggs, Alaislov. Commercial Art, Illustration, Painting. Limited classes. Advanced classes help professional artists to increased success. Day, evening, home study courses. Summer term. Send for Bulletin S.
350 Madison Avenue, New York, N. Y.

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY ART, MUSIC AND ARCHITECTURE

Four-year courses in PAINTING, INTERIOR DECORATION, DESIGN, ARCHITECTURE, ILLUSTRATION and COMMERCIAL ART, PUBLIC SCHOOL ART.
Leading to the degree Bachelor of Fine Arts
SUMMER SESSION, JULY 6 to AUGUST 14
HAROLD L. BUTLER, Dean, Syracuse, N. Y.

APRIL ART CALENDAR

(Continued from page 84)

56th St. Annual exhibition of photographs and renderings by Fellows of the American Academy in Rome, to April 16.

P. W. FRENCH, 210 East 57th St. XVIII century furniture and tapestries.

MARIE HARRIMAN GALLERY, 61-63 East 57th St. Paintings by contemporary American artists.

P. JACKSON HIGGS, 11 East 54th St. Paintings by Old Masters.

HOOPER BOOKSHOP, 21 East 54th St. Wood blocks by Clare Leighton, through April.

EDOUARD JONAS GALLERIES, 9 East 56th St. Paintings by Choultse.

FREDERICK KEPPLE & COMPANY, 16 East 57th St. Etchings by Joseph Pennell, April 10 to 30.

KLEEMAN-THORMAN GALLERIES, 575 Madison Ave. Drawings by Albert Sterner, through April.

F. KLEINBERGER GALLERIES, 12 East 54th St. Paintings by Old Masters.

M. KNOEDLER & COMPANY, 14 East 57th St. Etchings and drypoints by Whistler, to April 4; loan exhibition of pictures of people for the benefit of Hope Farm, April 6 to 18.

C. W. KRAUSHAAR, 680 Fifth Ave. Paintings by Rudolf Sauter, to April 11; paintings by William Glackens, April 14 to 30.

J. LEGER & SON, 695 Fifth Ave. Paintings by C. W. R. Nevinson, sculpture by Barney Seale, April 11 to May 11.

JOHN LEVY GALLERIES, 1 East 57th St. Mexican show and paintings by Jean Charlot, to April 15; paintings by Rufino Tamayo, April 16 to 30.

LITTLE GALLERY, 29 West 56th St. Garden pottery and table arrangements.

MACBETH GALLERIES, 15 East 57th St. Group show by Jay Connaway and Arthur Meltzer, to April 11; paintings and drawings by A. H. Thayer, April 13 to May 2.

MILCH GALLERIES, 108 West 57th St. Water colors by John Whorf and paintings by Louis Kronberg, to April 11.

N. MONTROSS, 785 Fifth Ave. Paintings by Davenport Griffen, to April 11; paintings by Agnes Potter Van Ryn, April 13 to 25.

NEWHOUSE GALLERIES, 11 East 57th St. Decorative portraits and landscapes of the XVIII century.

ARTHUR U. NEWTON, 4 East 56th St. XVIII century English portraits and sporting pictures.

PEARSON GALLERY OF SCULPTURE, 545 Fifth Ave. Modern sculpture.

JACQUES SELIGMANN GALLERIES, 3 East 51st St. Paintings by Old Masters.

SILBERMAN GALLERY, 133 East 57th St. Old Masters and antiques.

MARIE STERNER GALLERY, 11 East 57th St. Water colors by Gardner Hale.

WILDENSTEIN & COMPANY, 647 Fifth Ave. Paintings and water colors by Prince Henri Reuss, Regina Stolberg and Purcell Jones, through April.

HOWARD YOUNG GALLERIES, 634 Fifth Ave. Old and modern masters.

BOSTON

BOSTON ART CLUB, 150 Newbury St. Annual exhibition of prints, through April 11.

CASSON GALLERIES, 575 Boylston St. Spring exhibition of landscapes.

DOLL & RICHARDS, 138 Newbury St. Paintings by Marian P. Sloane, to April 7; miscellaneous exhibition, April 10 to 30.

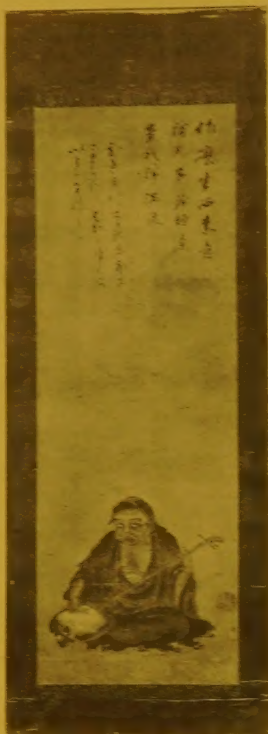
GOODMAN-WALKER COMPANY, 607 Boylston St. Drawings by Muirhead Bone.

GRACE HORNE GALLERIES, 446 Stuart St. Water colors by Agnes Abbott, Mexican prints and sculpture, to April 14.

GUILD OF BOSTON ARTISTS, 162 Newbury St. Landscapes by Aldro T. Hibbard, April 6 to 8; 30th annual spring exhibition, April 21 to 30.

SCHERVEE STUDIOS, 665 Boylston St. The etching in landscaping and trees.

ROBERT C. VOSE GALLERIES, 559 Boylston St. Paintings of the Canadian Rockies by Marion Boyd Allen.



DARUMA

Painting by Hanabusa Itcho
1652-1724

ROLAND KOSCHERAK

FAR EASTERN ART

Lacquers Prints
Textiles Shrines Bronzes

42 W. 58th St., New York



ROOKWOOD POTTERY

Richly conventionalized in actual designing and through the reflections in its mirror like glaze, this piece recreates a popular old type of Rookwood

Contemporary expression in Rookwood as well as renewals of past triumphs may be found at the following stores: Tiffany and Co., Jewelers, New York City; B. Altman and Company, New York City; Frederick Lozer and Company, Inc., Brooklyn; Marshall Field and Company, Chicago; Scherree Studios, Inc., Boston; L. B. King and Company, Detroit; Brock and Company, Los Angeles; Dulin and Martin, Washington, D. C.; Frederick and Nelson, Seattle. A store of similar quality represents the pottery exclusively in your city. We invite your direct inquiry.

ROOKWOOD POTTERY
CINCINNATI



All Rookwood Bears This Imprint

HOOKED RUGS AND THEIR REPAIR

HOOKED AND BRAIDED RUGS
NEW OR OLD

17TH AND 18TH CENTURY HOUSES

COMPLETE WITH FURNISHINGS

Send for free illustrated lists

RALPH WARREN BURNHAM

IPSWICH IN MASSACHUSETTS



Theron J. Damon



17th Century Anatolian Copper Water Jar flecked with old silvery plating

Height - - - - - 16 1/2"
Width - - - - - 11"

Eastern Mediterranean Antiquities

52 East 56th Street
New York, N. Y.



John Holmes of London made this fine tall clock toward the close of the eighteenth century. We offer it for \$375—an antique, authentic in every particular.

Shreve
Crump & Low Co.
ESTABLISHED 1860

Boylston at Arlington Street, Boston